

NEW YORK WORLD
AUGUST 17, 1924

NEGRO BAND OF THE UNITED STATES NAVY



very old one.

Samuel C. Perkins, a white soldier in the Federal forces during the Civil War, is generally given credit for the music of "John Brown's Body," but he himself said his inspiration came from an old Negro melody which had no other words than "Glory, Glory." Thinking it might make a good marching tune, he set down as much of it as he could, and later Julia Ward Howe wrote the words for the present "Battle Hymn of the Republic," which is the modern version.

During the days of slavery there were many Negroes, particularly in and about New Orleans, whose compositions and talent brought world-wide recognition. Among them were Basile Bares, Lucian and Sidney Lambert and Edmond Dede, all of whom received much of their training at the famous Opera House in New Orleans.

"Montague Ring," daughter of the tragedian, Ira Alridge, who found fame in Europe, is now in England and is recognized as a vital spirit in modern music. Among her pupils are listed the Countess of Dunmore, Lady Helen Mitford and Lady Bissett. She is the only colored woman who has received a scholarship from the Royal College of Music.

In other interesting exhibits Mrs. Hare has traced the development of various African dances and shown that the tango or tangona, as it is known in Africa; the Habanera, commonly associated with Cuba, and the bamboula, often thought indigenous to Louisiana—are all traceable to ancestors in Africa, and not Spain.

This band originally of some seventy pieces, is composed entirely of natives of the Virgin Islands (Negro), regularly enlisted in the navy as musicians. The bandmaster has spent the last winter in New York studying music. In March, 1922, the band was divided into two parts, and one-half assigned to the Guantanamo Naval Station. This band has rendered excellent service in the Virgin Islands and is the only band available in those outlying possessions of the United States, except for the occasional visit of a ship's band to those parts. Due to the isolation of the station on which they serve, their work has been of particular high value to the contentment of the naval and civilian personnel in the neighborhood of their station and has been generally of excellent character.

WILL MARION COOK AND CLARENCE CAMERON WHITE ARE HONORED BY DISTINGUISHED AMERICAN SOCIETY

The American Society of Composers, Authors and Publishers recently announced its list of newly elected members, and it was gratifying to note that two colored musicians were included. They are Will Marion Cook, the composer and conductor, and Clarence Cameron White, violinist and composer. This organization is a body of distinguished men and women from the various lines of artistic and professional endeavor of musical and literary effort, and only a few members of the race have been honored by membership in its ranks.

BOSTON, Aug. 2.—Maud Cuney Hare, type, though little of their work remains. There is the popular tale of the Beethoven "Kreutzer" Sonata, which, it relates, was written for a mulatto violinist, George Polgren Bridgetower, and was first played by Beethoven with Bridgetower as accompanist. Bridgetower was a musician of renown and considerable temperament and toured in concert. A subsequent quarrel with Beethoven broke their association. It was after this that Beethoven gave the sonata its present name. Cambridge conferred a degree of Mus. Bac. on Bridgetower.

It is also maintained that the last two stanzas of the British national anthem, "God Save the King," were written by a Negro, Egbert Martin, who came from the West Indies. Little is known of this writer, and the generally accepted theory is that the anthem is a traditional and

Hermes Zimmerman, Negro Composer, to Give Recital at N. U.

Hermes Zimmerman, singer and composer, is one of those selected for the student-recital to be given tomorrow evening at 8:15 o'clock in Music Hall. Mr. Zimmerman has composed numerous spirituals, many of which are widely known among all people where negro music is loved.

During the winter, Mr. Zimmerman is supervisor of music at Gary, and conducts a little mission in the first ward of Chicago on Sundays. He is enrolled at Garrett Biblical Institute this summer, and is studying voice under Prof. Rollin M. Pease.

Mr. Zimmerman has sung at numerous recitals since coming to Evanston several years ago, and among the organizations before which he has sung is the University club. He has been received favorably by the critics, and a Northwestern university professor said his singing "seemed to have a spiritual uplift."

In his program will be two of his own, "The Chief Cornerstone," and "I Want to be Ready," the latter dedicated to his teacher. The others include "The Blind Ploughman," Clarke; "I Sought the Lord," Stevenson; "Spirit of God," Neidlinger; "Go Down Moses," Burleigh; and "I'm So Glad Trouble Don't Last Always," Dett.

NEW YORK CITY TIMES
AUGUST 31, 1924

Roland Hayes, the negro tenor, has been touring Europe with great success. He sang in London, Paris and Berlin and received splendid notices from the papers. The London Morning Post said of him:

"Mr. Hayes has improved wonderfully since London first heard him a few years ago, and can sing songs like the 'Nacht und Traume' and Schumann's 'Liedchen' supremely well. He has a richly beautiful mezzo voice, into which he breathes a haunting pathos that can be extraordinarily touching. There are weak points in Roland Hayes's musical armor, one being a tendency to force his high notes. But few singers can give more unalloyed pleasure."

The Berlin Borsen-Zeitung wrote: "The public had expected a sensation and found an artist. A negro who sings Schubert, Schumann, Brahms and Hugo Wolf in almost perfectly pronounced German is a wonder. To hear him sing Schumann's 'Ich hab in Traum geweiht' is an example which many good singers might follow—also Schumann's 'Nussbaum' or 'Auch kleine Dinge' by Wolf is extraordinary."

NEW YORK CITY AMERICAN
AUGUST 19, 1924

Fiske Singers Back From Tour

The famous quintet of Fisk Uni-

versity Jubilee singers returned from England, Wales and France yesterday on the Celtic, after one of the most successful tours ever attempted by a group of American singers. The quintet is composed of J. A. Myers, manager and tenor, Mrs. Myers, H. W. O'Bannon, L. D. Collins and C. Barbour.

They brought back with them flattering press notices of their appearance at the home of Lady Astor, where they sang to more than 150 titled Britishers. They also sang at the home of Lady Maude Warrander, and at the Coliseum and Aeolian Hall, London. On the Fourth of July they appeared at the American Club, London.

The five, all colored, brought a new style of singing from England in their rendition of the "spirituals" of the negro people, "voicing the longing and yearning of a race looking up out of darkness to the light," as Myers, the manager, expressed their singing.

At the pier they were met by Dr. F. A. McKenzie, president of Fisk University.

THE MUSIC OF THE AMERICAN NEGRO.

By Clarence Cameron White.

For some years past the musicians of America have been greatly perturbed over the question of the so-called national music of America. Several years ago Anton Dvorak, the great Bohemian composer, was brought to America by Mrs. Thurber, a wealthy music lover of New York, who established there a National Conservatory of Music. One of Dvorak's tasks was to establish a sort of National School here in America such as the great national conservatories of Europe where an especial study is made of native music. Great was his chagrin and disappointment when this famous musician announced, after several months' study of music conditions here, that the only national music in America was the music of the American Negroes. To prove his claim and to show at the same time the wonderful possibilities of this music, he wrote what he called the "New Negro" in both words and music. It has been noticed that the songs

originated in Virginia and adjacent States where the slaves changed masters less frequently, are in a large degree brighter and more joyful in tone than those originating geographically lower South where the yoke of slavery was more oppressive. Such songs were sadder in tone and less buoyant.

The song "Steal Away" is perhaps one of the best known of the folk-songs and most universally used in different parts of the slave States with practically no change in words or music.

The spiritual "I'm Troubled in Mind," one of the strongest and most beautiful, had its origin in Tennessee. To sing this song properly, one old slave remarked that one must have "a full heart and a troubled spirit."

Songs of Faith

It will be noticed that a large number of these songs reflected an abiding faith in the hereafter, when the toll of slavery would be over. Although these were the outgrowth of bondage and oppression, they contained very few references to this particular phase of slave life.

One of the best examples of this looking forward to freedom in the after life is found in the song "By-and-By." Just such songs as this did much to keep bitterness out of the hearts of these oppressed people.

In view of the fact that Negro education, even to the extent of being able to read, was practically a non-entity during the slave period, it has always been a mystery how the leaders of the plantation gatherings were able to tell the Bible stories. One explanation which seems plausible is that the so-called body servants were allowed to accompany their masters' families to divine worship and in some instances were allowed to sit in the galleries of the churches. These slaves, together with others who stood around the open doors and windows of the churches, caught the divine messages and with astonishing memories carried them back whole or in part to the plantation meeting.

Although the folk songs are still used at camp meetings and prayer meetings for the most part in the

South, a large number of Negro churches have splendid choirs and not a few have paid quartetts. Numerous choirs, the beautiful quality of the Negro voice is often heard to advantage in hymns and oratorical selections. Ofttimes the individual choir voices show cultivation, quite as often the full-throated untrained voice is heard under the leadership of trained choirmasters.

In analyzing the Negro folk song one is struck with the fact that many instances the musical form is complete. That is to say, each musical idea has the proper number of measures, according to the rules of musical form. This fact shows that the Negro's sense of rhythm. This point is usually overlooked in discussing these folk songs and since strong rhythms seem to be characteristic of Negro music it is well to study this feature closely.

Rhyme and Rhythm.

With the aforementioned inability of the slave to form unconsciously the slave tunes into properly balanced musical sentences, it is not surprising to find a strong sense of rhyme. Take, for instance, the first line of "Almost Over," one of the Northern seaboard States:

"Some seek the Lord and they don't seek him right.
Pray all day and sleep all night."

This attempt at crude poetry can be found in numerous spirituals—for instance, in the spiritual, "O Mary, Don't You Weep." We notice in the first verse the following phrases:

"Some of these mornings bright and fair,
I'll take my wings and cleave the air."

And again, we find in the spiritual "Balm in Gilead" a more elaborate poetic tendency, to wit:

"There is a balm in Gilead to heal the sin-sick soul.
Sometimes I feel discouraged and think my works in vain,
But then the Holy Spirit revives my soul again."

As previously mentioned, nearly all of the spirituals were the slave's own interpretations of Bible stories. One of the best examples of the putting into musical thoughts the

impressions of Bible stories is found in the song "Were You There?" After hearing the story of the crucifixion this song came into being:

"Were you there when they crucified my Lord?
Were you there when they crucified my Lord?
Were you there when they crucified my Lord?
Were you there when they crucified my Lord?"

With earlier educational advantages the Negro could have undoubtedly contributed much to American musical poetry and literature. Witness the musical form of the Negro's "The World Symphony," based on Negro idioms.

Naturally, there has been a strong prejudice against this particular work among a certain type of Americans. It caused such a bit of controversy when it was presented in New York under the composition direction that he soon after returned to Europe quite disgusted with American ideas and ideals. Since that time this same Negro folk-music has been slowly but surely coming back to the front as a definite form of art.

The term "folk-songs" implies those songs appertaining to a nation or race whose individual emotions they express. These exhibit certain peculiarities more or less characteristic which distinguish them from folk-songs of any other nation or race.

In most European countries it is among the working classes, the artisans, and the field hands that we must look for the genuine specimens of so-called national music. So it is in America we find even today the real characteristic music of the Negro among the plantations of the South, where the Negroes in large numbers are the laborers. It may be argued that the true value of these melodies to the American musician is not so much their use as a basis for the so-called national music of America as it is for their value as a historic phase of American life. It is a contribution to American musical history, and a most remarkable contribution, for they present a new quality of folk-songs different from

Nearly every way from any other folk-songs in the entire world.

Many thinkers and writers believe that the music of the American Indian is as likely to influence the future music of America as that of the Negro. Still another element thinks that the future national music will be an outgrowth of the so-called "mixing pot" of present day America.

Time alone will tell. Suffice it to say that up to the present time both the Negro folk-music and rhythms have been the most characteristic things that America has had to offer.

That each location in the South has its own peculiar type of "spiritual" is a well-known fact. These various songs in themselves afford the student of folk-music a true insight into the conditions of slavery in the different slave states.

Slave Songs.

Just as the music of the native African reflects a more or less martial spirit, so the music of the American slaves showed the melancholy of their environment. In the slave songs of the Eastern seaboard States, we find songs dealing with both life on the plantation and what we might term "boat songs" and "labor songs." Even these "boat songs" differ from the type of "boat songs" found in the Mississippi River regions. The plantation songs, or "spirituals," were the spontaneous outbursts of religious fervor, and were the slaves' own interpretation of the Scripture as preached to them by their own religious leaders. It was at the "camp meetings," or wherever the slaves gathered at night in services of prayer and preaching, that these songs came into being.

The songs introduced at these gatherings were often the outgrowth of the sermon of the previous meeting, and in many cases were cleverly designed verses telling the Scripture, in their own understanding, set to tunes of their own making. These songs did not simply come into being as music, but as expressions of deeds done or aspired to and as a phase of divine worship.

Just as the "drum call" was used in Africa calling the different tribes to meetings, in America the slave chanted such songs as "There's a Meeting Here To-night" while at work to inform their brethren that there would be a religious gathering on the plantation that night after the toll of the day was done.

The practice of selling slaves from one part of the South to another accounts for the singing of songs in and the stories of Chestnut, to say nothing of various literary efforts of real worth by numerous others. With such an ancestry, here in America, the Negro of to-day has much to build upon, much to offer America in the way of national arts.

It has previously been mentioned that the Negro slave songs were inspired by Bible stories. To illustrate the full significance of some of the songs one has but to examine the words of the spiritual "Go Down, Moses" to find the slave's interpretation of Exod. 14. 21-30, or the spiritual "The Old Ark's a-Moving," an interpretation of the sixth chapter of Genesis. Another version of this is found in the spiritual, "O, Didn't It Rain!" The biblical story of Jacob wrestling with the angel is recorded in the spiritual "The Great Getting Up Day." In like manner, the biblical story of the resurrection is given in the two spirituals "Where Shall I Be When the First Trumpet Sounds?" and also in the spiritual, "The Great Getting Up Day."

In some of the spirituals we find reference to numerous Bible stories. For instance, in the spiritual "He is Just the Same Today" we find reference to Moses crossing the Red Sea, Daniel in the lions' den and David and Goliath; likewise in the spiritual "Wasn't That a Mornin'!" we find chronicled in different verses the biblical stories of Samson slaying the Philistines, Adam and Eve, and the story of Nicodemus. These songs show a surprising poetic sense and the wonderful imaginative powers of the slave. In recent years the great success these songs have obtained in numerous folk-song festivals by Negro singers is undoubtedly due to

the fact that they are studied and sung with due regard for just this fact; to sing them in any other spirit is a fatal mistake, and the mere words and music lose much in telling effect, when otherwise presented. In a word, these songs are "spirituals" in that they are almost wholly spiritual interpretations of the Bible. — New York Christian Advocate.

N. Y. C. EVENING POST
NOVEMBER 29, 1924

Roland Hayes, the negro tenor, sang to an overflowing audience last evening in Carnegie Hall. The recital was for the benefit of Fisk University, which Hayes in his younger days attended, and close to \$5,000 was realized for the cause. While Mr. Hayes's Italian and German songs were appreciated it was in the Negro spirituals that he afforded his audience its keenest pleasure.

The Elshuco Trio in Aeolian Hall gave its second concert in the cycle of Brahms chamber music, offering a sonata for violin and piano, a quintet for clarinet, two violins, viola and cello, and a quintet for two violins, viola, cello and piano. Hugo Kortschak, violin; Gustave Langenus, clarinet, and Karl Krauter, violin, assisted the Elshucos in interpreting the program.

"Der Rosenkavalier" was sung for the second time at the Metropolitan by Mmes. Easton, Jeriza, Mario and Howard, and Messrs. Bender, Schenckendorf, Bada, Schlegel, Errolle, Meader and others.

N. Y. C. CITY SUN
NOVEMBER 29, 1924

Roland Hayes Gives Recital.
A sold out house with scores of the audience accommodated on the stage greeted Roland Hayes, the negro tenor, who gave a song recital in Carnegie Hall last evening. The event was a performance for the benefit of Fisk University, Mr. Hayes's alma mater, and judging by the size of the distinguished audience the results must have been most gratifying to all concerned.

Of course there was a well prepared pathway leading to the promised land of negro spirituals, for which Mr. Hayes's audience was so obviously waiting. There was Bach's "Gederike Doch, Mein Geist Zuruck," Beethoven's "With a Painted Ribbon," the "Care Selve" from Handel's "Atalanta," a group of modern German lieder and other offerings. The spirituals included "In Dat Day," "New Born Again," "Hail the Crown" and "Done Made My Vow," with arrangements by Hellman, Robinson and Percy Farham.

Little need be added to the impos-

ing amount of praise lavished upon this gifted singer. As usual, Mr. Hayes won his most convincing triumphs in his arias and compositions of lyric repose rather than in those offerings rich in dramatic content. His head tones, when forced, often stood forth somewhat colorless in hue, but there was plenty of more congenial musical territory in which Mr. Hayes displayed his silken legato with all its accustomed purity and ravishing pianissimos.

At the piano he had the aid of William Lawrence, whose excellent accompaniment formed no small share of the evening's enjoyment.

N. Y. C. CITY HERALD
NOVEMBER 29, 1924

Hayes, Negro Tenor, Fills Carnegie Hall

Gives Excellent Recital for Benefit of Fisk University, His Alma Mater

With standees in the rear of Carnegie Hall and a capacity congregation seated on the stage, the recital given last night by Roland Hayes for the benefit of Fisk University was a distinct success—netting, above expenses, \$5,000 for the college where the remarkable negro tenor had studied four years.

Mr. Hayes's well chosen program was on the lines of former ones here—an opening classical group of Bach's "Gedenke doch, mein Geist suruck," Beethoven's "With a Painted Ribbon" and "Care Selve" from Handel's "Atalanta." In response to many requests, he added another Handel number, "Would You Gain the Tender Creature?" His lieder group included songs by Brahms, Wolf and Schenker ("Erhebung"), with English numbers by Quilter, Santoliquido and Rachmaninoff preceding the closing group of spirituals.

The characteristics of Mr. Hayes's singing were much the same as before—style, sincerity, artistry and taste, emotion expressed without exaggeration and admirable diction. His voice was best when singing of moderate volume was called for, fortes produced some hardening of tone and sense of effort, but softer tones were notable for their delicate interpretation. William Lawrence again served as accompanist.

ST. LOUIS MO STAR
NOVEMBER 14, 1924

RECITAL BY HAYES, NEGRO VOCALIST, IS DELIGHT AT ODEON

Rudolph Ganz and Harold Bauer Congratulate Artist After Benefit Concert.

BY BLANCHE FURTH ULLMAN.
Music Editor of The Star.

Roland Hayes, a negro singer of rare talent and exquisite artistry, who began life thirty-odd years ago on a little Georgia farm, the property of his mother, an ex-slave, charmed an audience at the Odeon last night in a recital given in benefit of the St. Louis Colored Orphan Home building fund.

Simple and dignified, with a voice of wonderful timbre and quality, interpretive power and emotional intensity, Hayes has as equipment that is equaled by very few singers now before the public. His enunciation is perfection, his German, French and Italian are faultless, and his English, both spoken and sung, has a purity as rare as it is delightful.

Extras Lengthen Bill.
On a program that was nearly doubled in length by repetitions and extras there was not a single hackneyed number or one compromise with "popular" taste. And an audience composed largely of members of the artist's own race avidly devoured Mozart, Schubert, Dvorak and Rachmaninoff and begged for more.

A marvelous pianissimo, the despair of the ordinary singer, was displayed to special advantage in the Schubert gems, "To the Lyre," "The Trout" and a lovely rendition of "Du Bist die Ruh" as the concert-goer is likely to hear in many a season.

Wolf's "Reflections" and a difficult group of modern songs in English were a severe test of Hayes' remarkable accuracy of pitch, perfect attack and carefully studied phrasing; and the negro spirituals given as a closing group were the ultimate in emotional appeal, tempered with fine artistic restraint.

Responds to Requests.
In response to requests that went over the footlights, Hayes sang in French "The Dream" from Massenet's opera, "Manon Lescaut," Dvorak's "By the Waters of Babylon," the negro spirituals, "Deep River" and "Goin' Home," a musical setting of the largo from Dvorak's "New World" symphony; and finally, without accompaniment, "The Crucifixion." William Lawrence, Hayes' accompanist, shared generously in the evening's triumph.

Among those who congratulated Hayes in his dressing room after the recital were Rudolph Ganz, conductor of the St. Louis Symphony Orchestra, and Harold Bauer, piano virtuoso, who appeared with the symphony today and tomorrow evening as soloist.

Critical Review of Roland Hayes Recital by Deems Taylor of the N. Y. World

I THOUGHT listening to Roland Hayes without watching him last night. There has been so much emphasis laid upon the fact that he is a Negro, and so much emphasis upon his singing as expressive of the essential tragedy of the Negro race, that I thought it would be interesting, for once, to concentrate upon the singer and not the man. So I sat in Carnegie Hall and watched the audience and listened to Roland Hayes.

And having done that, I am convinced that Roland Hayes is an artist primarily, and a Negro incidentally, and that the essentially racial quality of his singing is something that exists chiefly in the imaginations of his more romantic hearers.

Certainly there is little that one could call racial in the quality of his voice. To listen, not to look, while he sang his first three groups last night was to hear a beautiful tenor voice, silken smooth in mezzo fortes, and trained to a perfect evenness of production in all its registers. If the voice could be tagged with any specific racial label, one might call it Irish.

Once or twice, in negotiating an awkward group of syllables in a difficult tessitura, his tones did take on the "white" wailing quality that we associate with colored singers. But even that is a quality that is found in many Russian voices as well.

His diction is flawless. It is merely good English, good Italian or good German, as the case may be; and his style changes with the character of the song he sings. "Care Selve," as he sang it last night, was Haendel as Haendel should be sung, and his interpretation of Wolf's "Auch Kleine Dinge" was one of the most exquisite examples of pure lieder style that I have ever been privileged to hear.

His singing of Negro spirituals, about which so much ink has been spilled, is thrilling for the very reason that he does not mar their beauty and deep feeling by adopting any fake "Negro" style of rendition. His tones, when he sings them, are just as beautifully "covered" as when he sings Brahms; and his method of interpretation is merely to sing them—like any other good songs—as sincerely and simply and beautifully as he can.

His Negro dialect, in the spirituals, would be scorned by the average Nordic as not authentic. He pronounces "borne," for instance, not "borne," but "hawn," as any Bostonian would; he says "that" and "the," not "dat" and "de," and manages generally to keep them colloquial in spirit without finding it necessary to revert to the lingua

methods of the end man of a minstrel show.

There is pathos in his singing, of course, in his voice and his interpretations; but it is the quality of tears that is in any flawless and lovely thing. Its effect may be enhanced by reflections concerning the lonely prophet of an oppressed race, but it does not depend upon them. The people who filled Carnegie Hall to the brim last night, and crowded in packed rows upon the platform itself, were there for one reason, and one only: because when art leaves the lowlands of mere polished excellence and rises toward the peaks of greatness, it appeals to something universal, something beyond the emotions and far beyond the intellect, something that you may be pleased to call the soul. And somewhere concealed, oddly enough, nearly everybody has one. It does not matter, particularly, whether Roland Hayes is black or white or green. What does matter is that he is an artist, and a great one.

CHRONICLE

NOV 29 1924

A Georgia Negro's March to Fame

Augusta has had a nationally famous negro in the person of Dr. Charles T. Walker, Baptist divine, and recently a considerable amount of publicity has been given to Prof. Carver, of Tuskegee, for his wonderful work in developing food products from the peanut and sweet potato.

Now comes another story of a Georgia negro who has won fame and fortune in a different line—that of song. This negro is Roland Hayes, who was born near Curryville, Georgia, went to school ragged and barefooted, like the average colored boy and finally when the family moved to Chattanooga Hayes went to work as a moulder in a stove factory.

A printer on the Chattanooga Times became acquainted with Hayes, through a helper, and he was so impressed with the boy's singing until a small purse was provided for him and he was started out to learn about singing. His work in this direction was a series of failures until one day he found an audience in Fisk University where he sang "Beyond the Gates of Paradise," and "Steal Away to Jesus," before the musical director, and he was given an opportunity to work his way through school.

The rest of the story is easy to figure out. Hayes is now making \$100,000 a year from his singing, though he has really only a two or three years of success to his credit. He is reported to be the same respectful, shy and deferential negro that he used to be in doing his

work and going to school in Georgia. The New York Times adds:

Hayes gave his first concert at Symphony Hall in Boston on Nov. 15, 1917. He has since sung with the Boston Symphony Orchestra and before many of that city's leading musical clubs, but at the 1917 concert he sang only for the officers and clerks of the organization for which he himself was working at the time. The tenor called this concert his "first real shove-off." It was still hard sledding, and three years later, when he went to London, he found further obstacles in the shape of a coal famine when with the last of his savings he had rented a hall for his first concert.

It was just at this time, while he was shivering in a bleak hotel room, that a "command" came to sing before the King and Queen at Buckingham Palace. Hayes sang, before royalty and also gave his concert at Wigmore Hall. Afterward serious musical critics spoke of him as a tenor "with whom few could compare." Another foreign tour in 1921, followed since by two more, have added the approbation of most of Europe's musical centres to the work of this artist.

Last year Hayes sang in Germany. At that time feeling was bitter over the occupation of the Rhine territory by France's black troops. There had been a protest to the American Ambassador by a group of Germans against a "negro daring to make a public appearance in a country which was being outraged by the presence of the Colonial troops on the Rhine." They would not have a man, they said, singing "the tunes of Georgia cotton pickers," in a German city. So there was marked hostility when Roland Hayes walked across the concert stage in Berlin. There was smoldering hostility, which did not begin to disappear until the singer was well along in his program. The next day no less than 130 newspapers joined in loud praise of the tenor's art, music critics having come from all parts of Germany to attend the concert.

At Prague, Budapest and Vienna that most exacting of musical capitals, a still more enthusiastic reception greeted the American singer. It was in the latter city that he held him for their own singers in spirit, "diction," after hearing his group of Robert, Schumann, Brahms and Wolf songs. Hayes sings in German, French, Italian and Japanese, and, according to a prima donna of note who heard him in Vienna, sings "without an accent."

Roland Hayes has given a new interest

to negro spirituals and always includes them in his programs. They are the contribution of his race to the art of music. These songs were sung by the slaves—slaves on the march and slaves working on the plantations. The words of many are the negro's conception of Bible themes—quaint words set to their own music. Heaven is "a place where everybody wears shoes," for instance, was a thought that caught negro fancy and later became a spiritual. Hayes was singing one of these songs one night when some one in the audience laughed. He stopped. So did the laughter. For this artist, whose desire to express the serious music of his people and to illustrate the creative genius of his race in that art, expects the attention everywhere accorded to sincere effort.

Hayes, who has worked so hard for his education and success, has few hobbies unless the encouragement of young students of his race may be called a hobby. For these boys he cannot do enough. Several of them he has helped through school. Others—a few of them aspiring authors—he has helped by buying their books and sending them over the world, that people may know what his race is doing.

There are those who believe that the outcropping of such genius is but the reflection of thousands of years ago when the negro race devoted itself to upbuilding its people and its habitat in that part of the globe where they made their home.

DECRYING THE USE OF SPIRITUALS AS COMPANION PIECES TO BLUES AND JAZZ

Last Sunday night, the stage of the Metropolitan Opera House was usurped by exponents of jazz in the form of the Vincent Lopez Orchestra of forty players. Lopez presented an elaborate program of music, the main theme being the modernistic form popularly known as "jazz," and he used for this purpose many of the melodies of the masters.

The longest and most elaborate of the jazz structures, however, was a jazz symphonic poem by William C. Handy, the Negro musician who brought the musical "Blues" to American dancers. Mr. Handy's work is called "The Evolution of the Blues," and in this work he has incorporated many of the well known "Blues" melodies made famous in his extensive list of published numbers.

Writing concerning this number, Mr. Handy says: "In 'The Evolution of the Blues' we have tried back to the tom-tom of the African. You will hear a barbaric melody of four characteristic tones and will feel the influence of these tones on American life from the time of the landing of the first twenty Africans on American shores to the historic period of the Civil War."

Continuing, Mr. Handy says: "You will hear Blues' melodies now world-famed, played in every conceivable movement, and the 'Harlem Blues,' which I call my masterpiece, is used as a choral. The Grandioso of 'St. Louis Blues' is the fulfilment of James' Weldon Johnson's prediction that 'The Blues will serve for American Symphonies.'"

In another paragraph, Mr. Handy tells of using two Spirituals, "Nobody knows the trouble I've seen" and "Go down, Moses," "to show that the Blues are born out of oppression but of a lighter form than human slavery." It may not be fair to condemn this phase of his work without having heard it, but it is unquestioned that any mixing of Negro spirituals and jazz approaches perilously near to sacrilege. It is a farfetched imagination to connect the two, since the Spiritual is the product of a primitive soul-untouched by civilization and its demoralizing influences, while the Blues is its antithesis in every respect.

I have no intention of discounting the musical value of the Blues music as exemplified in Handy's composition, for long, long ago this column contained a long and complimentary review of his songs. This criticism is directed solely and altogether against the incorporating of Spirituals in any jazz or Blues form of musical structure.

CHICAGO ILL. NEWS
NOVEMBER 18, 1924

ROLAND HAYES, TENOR, AGAIN PROVES ARTIST

Audience Which Fills Or-
chestra Hall Is Treated
to Fine Singing

BY MAURICE ROSENFELD.

We need not look for art in any particular race or country. It is all-pervading, and music appeals to all races and people. When Roland Hayes, Negro tenor, made his Chicago debut last season he was immediately hailed as a fine artist—a singer whose natural vocal gifts were far above the ordinary, whose musical talents and intuitions were those of a refined and intelligent nature, whose artistic sense and whose predilections for culture showed themselves in his singing.

His recital last evening in Orchestra hall before an audience which filled the place was another demonstration of a sincere artist disclosing his gifts and accomplishments without extraneous devices and with genuine self-effacement. In other words, we might say that his rendition of a program of songs was presented for his evident love for his art and for its music.

He did not list a very long program. He commenced with a concerto aria, "Per Plectra, Non Ricerche," by Mozart, in which the Italian text was clearly articulated. The purely lyric song was delivered with great smoothness and liquid tone and with fine phrasing and purity of intonation.

Sings Three German Songs.

As an encore there was a short song by Beethoven. Then came three German songs, one each by Schubert, Schuman and Hugo Wolf, none of them hackneyed, but all of them poetic and sung with feeling and with good diction.

"In a Myrtle Shade," by Charles T. Griffes, the American composer, proved one of those modern songs in which there was both harmonic and melodic beauty. It was encored and repeated.

"I Know a Hill," by Whelpley, has a more consistent musical scheme and "A Caravan from China Comes," by Storey-Smith is a piece of descriptive song with both melody and thematic construction of decidedly Oriental cast.

These were all interpreted admirably and Mr. Hayes again added several encores, including a song by Rachmaninoff and the "Dream Aria" from Massenet's opera "Manon."

Four Negro spirituals closed the concert. These were sung in a simple, unaffected manner, in vocal style and with a certain characteristic interpretation.

Mr. Hayes' art is at its best in purely lyric song and in the performance of poetic, romantic selections. He rarely attempts the heroic or dramatic, and when he does, there is a slight strident quality in the tone. So he does not often sing with great power or tone.

William Lawrence was the accompanist and played with considerable understanding of the music.

"Le Prophete" Repeated.

A repetition of "Le Prophete," by Meyerber, was given at the Auditorium theater last evening under the direction of Moranzoni, with the same cast that was heard in the opera last week. These were Charles Marshall, Louise Homer, Ivan Dneproff, Edouard Cotreuil, Alexander Kipnis, Olga Forral, Antonio Nicolich and Jose Mojica, who repeated their respective roles. The ballet added movement and the chorus gave tone volume to the performance.

This evening "The Pearl Fishers," by Bizet, will be repeated, with Pareto, Hackett, Rimini and Cotreuil in the cast, under Maestro Polacca's direction.

NEGRO SINGER'S STRUGGLE TO VICTORY

Mother Opposed Teacher

NEW YORK CITY TIMES
NOVEMBER 23, 1924

THROUGH struggle to victory and a great victory it is become this season—summarized the career of Roland Hayes, the negro tenor. It is a unique success; in the field of his achievement no other negro ever came near the high place he has attained. As one measure of his success, it is said his earnings on the concert stage this year will amount to \$100,000.

To get the facts for an adequate story of Hayes's career is not easy.

Hayes is a shy man. He was a shy little boy. So shy, it is said that whenever, at the country school in Georgia where he and his brother went for three or four months each year, he was asked to get up and speak a piece he would put his head down on his desk and cry. That he faces today without apparent nervousness crowned heads and musical critics of Europe, is a matter of never-ending surprise to those who remember him as a nervous, barefoot youngster in Curryville, Ga.

When the family moved to Chattanooga Hayes became a molder in a stove factory. In the evening he sang in a church choir. There, one night, the quality of his voice attracted the attention of a teacher of singing. This man, Arthur Calhoun, an Oberlin College student, stayed to meet the 17-year-old soloist at the close of the service. Calhoun, himself a negro, was anxious to find out something about the boy with the fine tenor voice. Hayes laughed when questioned about it. To him education and this man enlisted his interest. For many months taken any lessons, he said; he sang "just 'cause he liked to."

Calhoun dogged the boy for months in an effort to have him study music and become a professional singer. Hayes's mother became Calhoun's enemy, for to the simple mind of the black woman a professional singer was a man who sang in cheap saloons and dance halls for a few pennies and drinks. She had other plans for a son who was a good stove molder, a good provider and who might become a master mechanic.

But Arthur Calhoun persisted and finally succeeded in giving young Roland a few lessons, though strong-minded Mother Hayes continued to voice her disapproval. The teacher had no textbooks which seemed suitable for Hayes's voice, so he wrote some music himself particularly adapted for the boyish tenor. The music lessons continued despite long, hard days in a stove factory where by this time Hayes had been made a foreman. It was a good job for a young fellow, and it was still nip and tuck between art and industry. But the turning point came at a Chattanooga concert where Hayes sang the part of David, the shepherd boy, in a cantata given under the auspices of a local Masonic lodge. He scored a hit, and while it was an obscure one the boy now became definitely interested in a singing career.

One of the first white men to give Hayes assistance and encouragement at this time was William Stone, foreman printer of The Chattanooga Times. Stone's assistant was a negro, who knew all about Hayes and his hard struggle to get a musical education and this man enlisted his interest. For many months he helped the boy financially when there seemed little hope of the young student getting the training he had

comment that Hayes received assistance in early years both from men of limited income and from men of wealth.

Finally, with \$50 in his pocket, Hayes started for Oberlin Conservatory of Music. But he never got there. His money gave out, and all the concerts along the way, by which he had hoped to make expenses for the trip, were failures. Things looked bad. But in the town of Nashua, he heard of Fisk University. He went up to the main hall of the college and asked for the head of the music department. The director, Miss Jeanne A. Robinson, talked to the boy and finally asked him to sing for her. He sang "Beyond the Gates of Paradise"—the song he still adds to many of his programs.

Miss Robinson decided to give the boy a month's trial to find out how studious he was. At the end of the month, Hayes had made good and was entered as a special student, taking the course in literature along with his music. But studying was not the only hard work he did as a student at Fisk. He waited on table and did other odd jobs to earn his board and lodging. For four years he carried plates and napkins and food trays to more favored students not "working their way through." He also sang in university concerts and gave his best effort to whatever else was demanded of him. His concert next Friday will be for the benefit of Fisk, his alma mater.

After this college course was finished Hayes went to work at the Pendergast Club in Louisville, one of the most exclusive men's clubs in that most exclusive Southern city. Here as a waiter Hayes made friends, good friends who helped him further toward the goal he was striving for. It was here, too, a concert was given for the former waiter, when he came back last year covered with the laurels of a triumphant European tour—a concert attended by the flower of Louisville. But it took time and much more hard work before Hayes reached this pinnacle. During the Pendergast period there was a journey to Boston with the Fisk Jubilee Singers, a memorable journey, and one that proved a farewell to his Southern home. Hayes became a resident of Boston, a student of the well-known teacher of singing Arthur Hubbard, and a clerk in a business office.

After a short time Hayes was able to persuade his mother to come north and live with him. Although her prejudice had not entirely disappeared she was softening toward the "singing profession" she had for-

merly looked on as a disgrace. But it took another year or two and a royal "command" to sing at Buckingham Palace (which she read about with her own eyes), before this determined old-time slave capitulated to a profession which, as she knew it, had no standing when she was a girl.

Hayes gave his first concert at Symphony Hall in Boston on Nov. 15, 1917. He has since sung with the Boston Symphony Orchestra and before many of that city's leading musical clubs, but at the 1917 concert he sang only for the officers and clerks of the organization for which he himself was working at the time. The tenor called this concert his "first real shove-off." It was still hard sledding, and three years later, when he went to London, he found further obstacles in the shape of a coal famine when with the last of his savings he had rented a hall for his first concert.

It was just at this time, while he was shivering in a bleak hotel room, that a "command" came to sing before the King and Queen at Buckingham Palace. Hayes sang before royalty and also gave his concert at Wigmore Hall. Afterward serious musical critics spoke of him as a tenor "with whom few could compare." Another foreign tour in 1921, followed since by two more, have added the approbation of most of Europe's musical centers to the work of this artist.

Last year Hayes sang in Germany. At that time feeling was bitter over the occupation of the Rhine territory by France's black troops. There had been a protest to the American Ambassador by a group of Germans against a "negro daring to make a public appearance in a country which was being outraged by the presence of the Colonial troops on the Rhine." They would not have a man, they said, singing "the tunes of Georgia cotton pickers," in a German city. So there was marked hostility when Roland Hayes walked across the concert stage in Berlin. There was smoldering hostility, which did not begin to disappear until the singer was well along in his program. The next day no less than 130 newspapers joined in loud praise of the tenor's art, music critics having come from all parts of Germany to attend the concert.

At Prague, Budapest and Vienna that most exacting of musical capitals, a still more enthusiastic reception greeted the American singer. It was in the latter city that critics held him up "as a model for their own singers in spirit, style and diction," after hearing his group of

Schubert, Beethoven, Brahms and Wolf songs. Hayes sings in German, French, Italian and Japanese, and, according to a prima donna of note who heard him in Vienna, sings "without an accent."

Sings Negro Spirituals

Roland Hayes has given a new interest to negro spirituals and always includes them in his programs. They are the contribution of his race to the art of music. These songs were sung by the slaves—slaves on the march and slaves working on the plantations. The words of many are the negro's conception of Bible themes—quaint words set to their own music. Heaven is "a place where everybody wears shoes," for instance, was a thought that caught negro fancy and later became a spiritual. Hayes was singing one of these songs one night when some one in the audience laughed. He stopped. So did the laughter. For this artist, whose desire it is to express the serious music of his people and to illustrate the creative genius of his race in that art, expects the attention everywhere accorded to sincere effort.

Hayes, who has worked so hard for his education and success, has few hobbies unless the encouragement of young students of his race may be called a hobby. For these boys he cannot do enough. Several of them he has helped through school. Others—a few of them aspiring authors—he has helped by buying their books and sending them over the world, that people may know what his race is doing.

BROOKLYN N. Y. CITIZEN
AUGUST 24, 1924

Back from Germany, Negro

Tenor Will Sing in Brooklyn

Experiences in facing in Berlin, Frankfurt and Cologne German audiences who were hostile to all Negroes because of the French Colonial troops on the Rhine, are recounted by Roland Hayes, the famous colored tenor, who has just returned from his fifth European concert tour.

Mr. Hayes sailed from New York last February and has given forty concerts in England, France, Germany, Czecho-Slovakia and Hungary. After a month's rest he will start on an American tour which will take him from coast to coast and already includes seventy-five engagements.

His first concert in the New York district will be in the Opera House of the Academy of Music, Brooklyn, on

Sunday afternoon, Oct. 12, when he will appear under the auspices of the Brooklyn Urban League.

"Although this last season was my fifth European tour," said Mr. Hayes, "it was my first experience in Germany. I gave a program with an international flavor—old English songs, German lieder, French and even Japanese. Of course, there was a group of negro spirituals, which I always include. What one group of Germans had attempted to turn into a political demonstration developed into a most gratifying musical success. Before I left Germany I was offered forty engagements for next season."

CHATTANOOGA, TENN., Times

DEC 14 1924

Chattanooga's Negro Singer Puts Georgia Village on Map

Chattanooga Times Special.

ROME, Ga., Dec. 13.—No longer will those who seek the exact location of Curryville, Floyd county, Georgia, be forced to consult postal guides and chase down rural carriers and tax collectors. Curryville has gone on the map and broke into the pictures. It is true that Curryville is made up of one store, a near store, a blacksmith shop and two or three small residences, all safely and securely locked in the embrace of Floyd county foothills, but its fame has spread across the plains and peaks of America and over the ocean into Europe. Here is the story as it comes from New York:

"Roland Hayes, a Georgia negro, born at Curryville, Floyd county, Georgia, has just won the praise of all New York music critics. Hayes is a tenor and critics in Europe declare that there are few, if any, in the world whose voices surpass his in quality. His income this year will exceed \$100,000. He has sung by command before the king and queen of England, and by invitation before society people in special concerts, both in England and America.

"Hayes and his mother moved from Curryville, Ga., to Chattanooga, Tenn., when he was 17 years old. Another negro, a graduate of Oberlin college, heard him sing in a Chattanooga church and urged him to take up music. This negro and two white men paid Hayes' way through Oberlin and he worked his way through the music conservatory. Then he took a place as a waiter in an exclusive club in Louisville, Ky. The white men there, members of the club, heard him sing and raised a purse that sent him to New England to study. He went abroad, where he has been for the last four years. Last year he sang in Germany and received the praise and

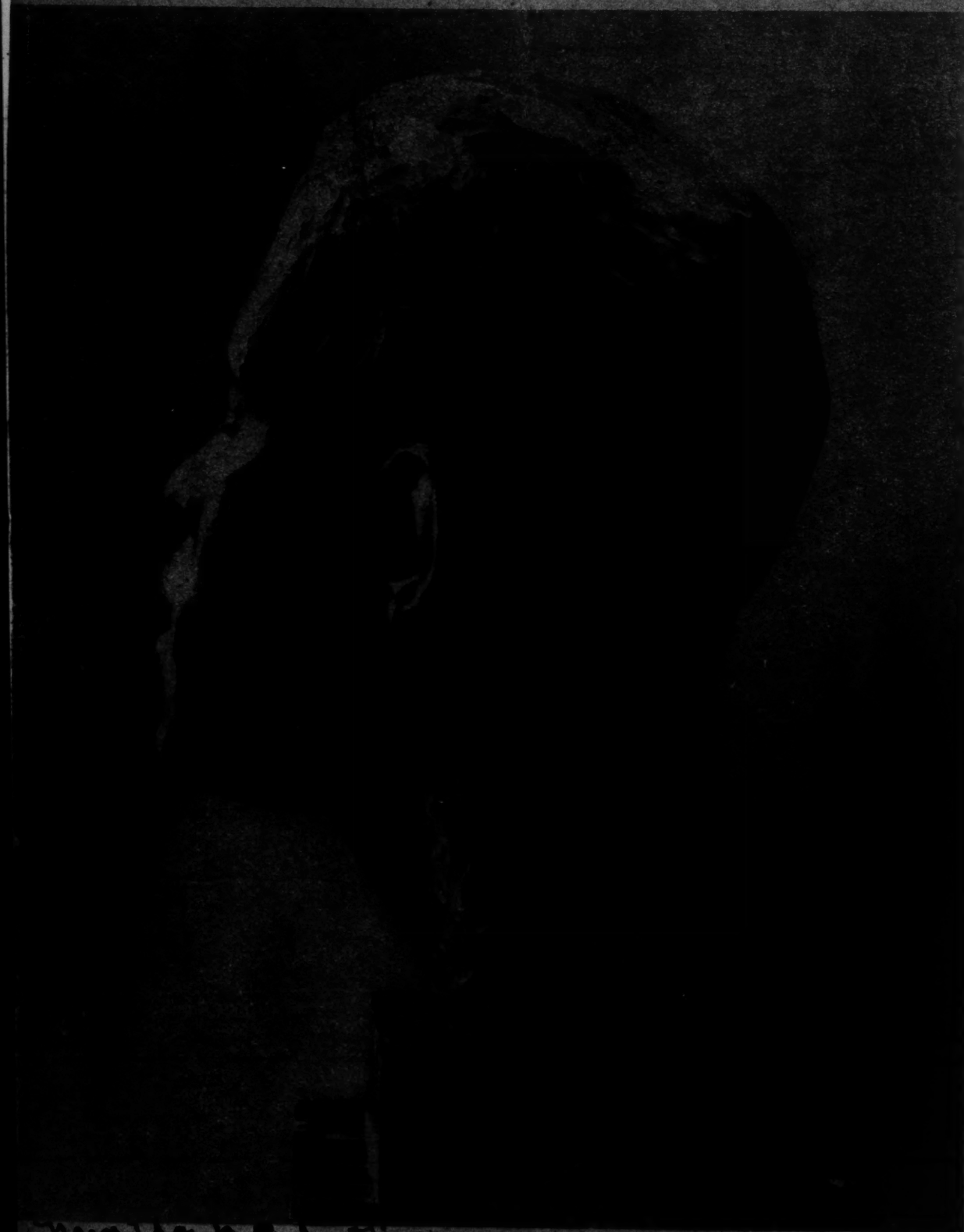
applause of the greatest masters. Protests went up to a negro singing in public and to such audiences as he drew. The anger was inspired by the French black troops from Africa, the crudest troops in Europe. Hayes continued to sing and the storm of protests that raged around his head brought music lovers and critics from all over Europe. He won unanimous praise and Germany's wrath turned to applause.

"In all his concerts Hayes sings the spirituals of the Georgia cotton picking negroes. Once recently at a Brooklyn concert someone who did not know about the southern plantation spirituals laughed out loud, and Hayes stopped in the middle of a song. A spiritual is too sacred to be laughed at. He was singing 'Heaven, Heaven.'"

Members of Hayes' family still till the cotton fields around Curryville. When one of his aunts was told of his fame and fortune she said: "Boss, I don't know how much money is \$100,000, but if dat boy done got dat much fer singin' he must know a powerful lot of chunes, and sings day and night. But I'm not 'sprised at 'im; he was a mighty restless black boy, and I always knowed sum'en would happen to 'im ef his mammy didn't keep a mighty close watch on 'im. He run away from here because Bailiff Barnes was watchin' 'im too close. I got a nigger boy dat sings all the time, too, but he is the no accountest nigger 'round here. Ef anybody will give 'im \$10 a month dey can have 'im, singing, work and all throwed in."

Music, Poetry and Art - 1924.

S stirring Story of Hayes's Success—From Stove Molder to \$100,000 a Year



Roland Hayes.

From a Photograph of a Bronze by Rende Vautier, Made While Roland Hayes Was Singing the
American Negro Spiritual, "Steal Away to Jesus."

DR. DAVID W. HUBBARD
MEHARRY MED. COLLEGE

After the Civil War was o'er,
There came from the Northland
A young man with a burning aim
To lend a helping hand;
With Bible and the spelling book
In school he went to work,
With might and main he did each
task, *Dec. 27, 1924*
And did not ever shirk.

The years sped on he caught a
gleam,
Of larger days to be,
He came and said, "I'll labor here
To build up Meharry;"
The teachers few gave him their aid
All tolled both night and day,
That doctors might go everywhere,
And drive disease away.

Meharry like an acorn, grew
A mighty oak so grand,
Its campus, buildings and teachers
Are held in high command;
Her graduates are ever true
To Crimson and the Black,
They live to serve their fellowman,
And will not o'er turn back.

But now we bow our heads in grief
And shed a silent tear,
The Grand Old Man we loved so
well
Has gone, he is not here;
A little while ago he left,
His work on earth is done,
In realms beyond he wears the
crown
Which in this life he won.

His sacred hand will write no more
His voice is hushed for aye,
His manly form no more we'll see
As in the bygone days;
But his great spirit will abide,
And through the years to be,
Twill guide us to forever love
And serve humanity.

Meharry stands his monument,
A friend both tried and true,
For Dr. Hubbard sacrificed
And gave his life-blood too;
His memory we'll all revere
Until the seas go dry,
His service, love and high ideals
Will live and never die.

His faithful wife played well her
part.

She stood close by his side,
And gave him cheer, faith, hope and
zeal,
To stem life's changing tide;
But she was taken from his arm,
The Reaper bade her go,
Then shadows fell across his heart
His grief we'll never know.
Today they sleep in yon churchyard,
Their souls are with the Blest,
They finished well their loved em-
ploy,
And are at peace and rest,
They served to live, they lived to
serve,
May we their lesson teach
And fill this world with love and
joy
And lift all in our reach,
JASPER TAPPAN PHILLIPS, M.D.,
Nashville, Tennessee.

NOCTURNE.

Hast thou never yet heard the soft foot-fall
of Night
As she quietly treads the bright carpet of
Earth,
Crooning lowly her weird, plaintive strophes
of love,
As a nurse to a babe chants a sweet lullaby?
Liberian News
Hast thou never beheld the chaste Sun as
he views
Nature's quick pulsing breast when disrob-
ing, she drapes *July, 1924*
O'er her dun-coloured mantle, his raiment
of gold *Monrovia*
And cradles his form in her wide-circling arms?
Liberian
Hast thou never yet heard the Earth breathe
out a sigh,
Of content, (like a sleeper at peace with man-
kind,
Whom no hauntings of treacherous conscience
disturb),
As the breath of the Night fans its dew-laden
brow?

Then go to the woodland! and lie at thine ease
In the lush of the grass 'neath the star-shine
or sheen
Of a coy crescent moon, and there filling
your pipe,
Breathe the odorous smoke-wreaths, and sink
into dreams!

Perchance, thou mayest hear then the tinkle
of feet
On the moss-covered carpet that cushions thy
form;
Thou may'st hear then the elfin-songs lulling

to sleep,
And may'st touch then the wide hem of Na-
ture's dark robe.

But, my friend, if thou sense not these visions
of Night.

Thou hast never yet reach'd forth thy hands
unto God;

For the dark hues of Night form the veil
which He wears

When the Lord comes to visit His garden of
Earth.

And all who have sorrowed and cried for the
light

Of His radiant presence, then fathom His love;
And all who have joyed, gain a joy doubly

sweet, —
His soft benediction, — His message of Peace!

Edwin Barclay.

Music, Poetry and Art—1924.

Durham N.C.

APR 13 1924

ANTHOLOGY OF NEGRO POETRY

Volume Of Negro Poetry Published By Trinity College Press Contains Interesting And Highly Creditable Material.

"Anthology of Verse by American Negroes," edited by Newman I. White, professor of English at Trinity College, and W. C. Jackson, vice president and professor of history in the North Carolina College for Women, has recently made its appearance. It is published by the Trinity College Press and poetry by some thirty-four negroes, including the well-known Paul Lawrence Dunbar, is contained in the volume. Many of the poems are by contemporary negro writers. Some of the poems are in dialect, and not a few deal with the race question. Of the latter type, however, almost all are better adapted for places in radical, race-problem journals than in the realm of things literary, and as verse they do not quite make the grade up the slopes of Parnassus.

Among the best-known of the modern negro poets whose work is represented in the volume is that of James David Corrothers, who first became known through his series of Chicago newspaper sketches published under the title, "The Black Cat Club," and whose work has appeared in The Century, and other magazines. Included in the volume are two poems by George Moses Horton, who was for many years a janitor at the University of North Carolina, and who is doubtless remembered, and with pleasure, by the older alumni of that institution.

The book contains an introduction by James Hardy Dillard, president of the Jeanes Foundation. It also contains a critical introduction and bibliographical and critical notes by Dr. White. Prof. Jackson collaborated with Dr. White in the selection of the verse. The notes, which are of much value to the student reader, are intended to "show, in a way . . . the level from which the better poets of the negro race have developed." Some of the dialect poems are rem-

iniscent of the work of North Carolina's white poet, the beloved John Charles McNeill. Almost all the poems are enjoyable reading, and many of them do not suffer by comparison with the work of such well-known contemporary poets as Edna St. Vincent Millay, Cale Young Rice, and Sara Teasdale.

While the anthology is probably intended for use as a college textbook, it is a volume which will find a generous welcome in the general reader. It is destined to fill a wide-felt want, and to convince even the most skeptical that there is creditable poetry in the negro—wherein lies the chief value of the book.—R. P. H.

NEW YORK CITY WORLD
APRIL 27, 1924

450 ARE CONTROLLED AS ETHIOPIAN ART SCHOOL IS OPENED

National Theatre, Inc., Has
Waiting List of 75 and Plans
to Erect Building in Harlem.

SEEKING TO GIVE RACE
CHANCE FOR EXPRESSION.

Steps for Financing the Pro-
posed Organization Will Be
Taken Soon, It Is Announced.

By LESTER A. WALTON

Some of New York's outstanding exponents of dramatic and terpsichorean art have allied themselves as instructors of the National Ethiopian Art Theatre, Inc., and are donating their services on certain evenings of each week to the training of ambitious and talented Negroes.

Among those associated in the movement, which bids fair to assume national proportions, are Lemuel B. C. Joseph, George Currie, Walter Robinson, Philip Loeb, Ella Skinner Bates, Juliette Cromwell Sammond, Yuki Yamakura, Mme. Fannibelle De Knight, Ricka Lowy, Florence Adele Redfield, James P. Doyle, Lilla Hawkins, Anna Schultz, Harriet Bretzfeld, Anne Wolter, Prof. S. Brunberg, Helen Chalmers, Kate V. Thompson, Albert W. Noll, Henry S. Creamer, Constance Ling, Helen May Boxill and Charles H. Anderson.

Aims of the Theatre.

The National Ethiopian Art Theatre, Inc., which is fostered by the Harlem Community Theatre Organization, was formed to project the following aims:

To offer the Negro the opportunity for the development of effective self-expression;

To offer the opportunity of proper training for professional stage work to Negroes.

To train competent teachers in dramatic art, dancing, public speaking and diction.

To aid in the development of playwrights and directors of professional stage productions.

Anne Wolter, No. 134 Carnegie Hall, is general director; George Hamman, of the faculty of the American Academy of Dramatic Art, is scenic and technical director; Henry S. Creamer, dancing director, and Albert W. Noll, Carnegie Hall, director of music.

Harlem Negroes promptly embraced the unusual opportunity offered by Mrs. Wolter and her co-workers. Although the school only opened Monday, March 17, there are enrolled 450 men, women and children. There is a waiting list of seventy-five persons. Applications are on file from Negroes living in the South, also in New Jersey, Philadelphia, Pittsburgh and Harrisburg, who are ambitious to join one or more of the classes.

The instantaneous success of the school and the spontaneous interest occasioned both among local Negroes and those living out of town have proved highly gratifying to the promoters, who are now looking for a site in Harlem to begin building at once. The school will close in May and reopen in the fall.

Classes are receiving instruction evenings at the 135th Street Branch of the New York Public Library, P. S. No. 89, P. S. No. 5 and in the

churches. Several of the leading Negro men and women of Harlem are in the leadership and public speaking classes.

The school's curriculum offers training in the following subjects: Acting, pantomime, stage make-up, platform reading, correct breathing, development of the speaking voice, diction, speech preparation, speech delivery, platform decorum, vocabulary building, fluency in speech, aesthetic, ball room and stage dancing, the theatre choral society, the theatre orchestra, teachers' dramatic art class, playwrights' class, class for directors of stage production.

Public Speaking Essential.

In commenting on the course in public speaking, Mrs. Wolter has the following to say:

"The directors believe they would be lacking in their duty to their students if they did not include in their curriculum a course of instruction in public speaking. The inestimable value of training in public speaking is generally recognized. To-

day we find classes in public speaking in all educational institutions. It would be impossible to find any field of human activity wherein a good speaker cannot materially advance the cause he represents.

"In the early struggles to form the American Nation it was blessed with leaders whose orations inspired the people to undying deeds of heroism. America to-day no longer needs to defend its sovereignty. It is called upon to take the leading place among the nations of the world. But before it can fulfil its manifest destiny it must unite its own people. It must prove its willingness to strive for the best interest of all races within its borders.

"For the consummation of this much-desired condition we need leaders who can convert prejudice and animosity to fairmindedness and good will and, thereby, secure equal opportunity for all. But leaders to reach the masses must be good speakers."

Definite steps will be taken in the near future for the financing and construction of the National Ethiopian Art Theatre, the object of which shall be to open the door of opportunity to Negro artists and worthy playwrights of the race and to provide a medium for the Negro race to offer its contribution to the art of the world.

TUSKEGEE HEARS BALLANTA TAYLOR

African Composer and Graduate
of Damrosch School De-
scribes Native Music

TUSKEGEE INSTITUTE, ALA., April 16.—Special to The Advertiser.—Ballanta Taylor, a native African composer and honor graduate of the American Institute of Music, Walter Damrosch director, New York City, on his tour of the South for the purpose of studying American negro music has arrived at Tuskegee Institute.

The young negro composer came to this country two years ago from Sierra Leone, West Africa, enrolling at The American Institute of Music to pursue further his studies in composition and harmony. His work at this school commanded the special attention of Mr. Damrosch, the director. Although he will not complete his course until June, his diploma has been awarded him already and his present tour of the South is made possible through his patron, Mr. Damrosch. Many of his compositions, all of which are based upon African themes, attracted praise and the serious consideration of his instructors and scholars and have been featured often at the institute's concerts and recitals. Feeling, however, the want and need of a more perfect knowledge of the music of his people in America for a rounding out of his musical education, the artist, whose full name is Nicholas George Ballanta Taylor, has turned to the home of this music, the Southland.

In the institute chapel last evening he gave an informal and illuminating talk upon his art and described, and demonstrated as the basic differences between the African and European or western music the facts that there are ten notes in the African scale as compared with the ordinary octave, the presence of a "reflexive" scale in African music and the triple element in African rhythm.

From Tuskegee this artist goes to Calhoun, Ala., Fort Valley, the Penn school, S. C., as well as remote rural communities of these states to extend his observations and investigations. Soon after his graduation Ballanta Taylor returns to his home and his people in Africa where, he says, musical instructors are rare.

NEGRO HELPED WRITE BRITISH NATIONAL AIR

Maud Hare's Philly Exhibit
Shows He Composed
Last Two Stanzas

MODERN DANCERS AFRICAN

Tango and Bamboula Traced
To Native Home of Negro

Philadelphia, Pa., July 11.—(A. N. P.) Among the many features of the 15th Annual Convention of the National Association for the Advancement of Colored People held in this city last week, was an exhibition of Negro art and music that was on display in the Egyptian Room of the John Wanamaker store on Market street.

Mrs. Maude Cuney Hare, the brilliant soloist and composer of Boston had on display her rare collection of manuscripts and documents relating to the part the colored people has played in this field. As early as the sixth century an Arabian Negro, "Mabed", is spoken of in old records as possessing a remarkable voice and keen technique in composition. Again, in the sixteenth century there are numerous accounts of colored entertainers of high type, though little of their work remains.

There is a strange tale of the Beethoven "Kreutzer Sonata," which contemporary accounts say was written for a Negro George Polgreen, and first played by Beethoven with Polgreen as accompanist. Polgreen was a musician of renown and considerable temperament, so that a subsequent quarrel with Beethoven broke their friendship. It was after this that Beethoven gave the sonata its present name.

Few persons know that the last two stanzas of the British national anthem, "God Save the King," were written by a Negro, Egbert Martin, who came from the West Indies. Samuel C. Perkins, a white soldier in the federal forces during the civil war, is generally given credit for the music of "John Brown's Body," but he himself said his inspiration came from an old Negro melody which had no other words than "Glory, glory." Thinking it might make a good marching tune he set down as much of it as he could and later Julia Ward Howe wrote the words for the present "Battle Hymn of the Republic," which is the modern version. During the days of slavery there were many Negroes, particularly in and about New Orleans, whose compositions and talent brought world-wide recognition. Among them were Basile Bares, Lucian and Sidney Lambert and Edmond Dede, all of whom received much of their training at the famous Opera House in New Orleans.

"Montague Ring," daughter of the tragedian, Ira Aldridge, who found fame in Europe, is now in England, and recognized as one of the leading spirits of modern music. Among her pupils are listed the Countess of Dunmore, Lady Helen Mitford and Lady Bissett. She is the only colored woman to receive a scholarship from the Royal College of Music.

Among other interesting exhibits Mrs. Hare has traced the development of various African dances and shown that the tango or tangona, as it is known in Africa, the Habanera, commonly associated with Cuba, and the Bamboula, often thought indigenous to Louisiana, are all traceable to ancestors in Africa, and not Spain.

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unique in composition. Again, in the sixteenth century there are numerous accounts of colored entertainers of high type, though little of their work remains.

Beethoven "Kreutzer Sonata," which contemporary accounts say was written for a Negro George Polgreen, and first played by Beethoven with Polgreen as accompanist. Polgreen was a musician of renown and considerable temperament, so that a subsequent quarrel with Beethoven broke their friendship. It was after this that Beethoven gave the sonata its present name.

Few persons know that the last two stanzas of the British national

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Rare Exhibits Shed Some Light On The History of The Race

Antiquities Dating Back to
Sixth Century Show Part
Colored People Have Played
in Field of Literature.

Philadelphia, Pa., July 19.—(A. N. P.) Among the many features of the 15th Annual Convention of the National Association for the Advancement of Colored People held in this city last week was an exhibition of Negro art and music

that was on display in the Egyptian Room of the John Wanamaker store on Market street.

Mrs. Maude Cuney Hare, the brilliant soloist and composer of Boston had on display her rare collection of manuscripts and documents relating to the part the colored people have played in this field. As early as the sixth century an Arabian Negro, "Mabed," is spoken of in old records as possessing a remarkable voice and keen tech-

nicism. "God Save the King," were written by a Negro, Egbert Martin, who came from the West Indies. Samuel C. Perkins, a white soldier in the federal forces during

the civil war, is generally given credit for the music of "John Brown's Body," but he himself said his inspiration came from an old Negro melody which had no other words than "Glory, glory." Thinking it might make a good march

time he set down as much of it as he could and later Julia Ward Howe wrote the words for the present "Battle Hymn of the Republic," which is the modern version. During the days of slavery there were many Negroes, particularly in and about New Orleans, whose compositions and talent brought world-wide recognition. Among them were Basile Bares, Lucian and Sidney Lambert and Edmond Dede, all of whom received much of their training at the famous Opera House in New Orleans.

"Montague Ring," daughter of the tragedian, Ira Aldridge, who found fame in Europe, is now in England, and recognized as one of the leading spirits of modern music.

Reminiscences

Interest in Negro Folk-Music Grows Throughout Europe and North America

WINSTON-SALEM, N. C., Journal

DEC 12 1924

THE past year has been an interesting one in the development of Negro music and artists. Many events show this advance. Continued interest is being taken in Negro folk-songs. Colored artists doing concert work are using Negro spirituals more than ever, and these songs are received with enthusiasm.

One of the outstanding events of the year was the tour of the Fisk University Singers through England. This was one of the most successful tours ever conducted by a group of Negro singers, and won a new place in the heart of England for their folk-songs. It was fifty years since the first group of Fisk University Singers toured Great Britain, and the appearance of the singers last summer attracted unusual interest. Many of the present generation in England did not remember the first group of singers from Fisk, and the presence of singers this summer was especially timely. The tour was arranged by Joseph Ritter of London, who heard the Fisk Singers while they were touring Florida. The singers appeared before the King and Queen of England at Windsor Castle, and were presented with a portrait of Queen Victoria. Both the King and Queen showed interest in the Negro spirituals sung.

While in London, the singers received an invitation from Lady Astor to give a concert at her home. Before the recital she entertained them at a special dinner, where were present the American and Belgian Ambassadors to the Court of St. James, the Duke and Duchess of Devonshire, the Secretary of State for the Colonies, the Governor of Jerusalem and Winston Churchill. Besides giving private concerts, the singers gave a number of public recitals which were largely attended. Among the places in which they appeared were the Coliseum and Aeolian Hall.

The singers were also invited to Paris where they gave a concert.

J. A. Meyers, leader of the Fisk University Singers, said their tour through England did much to increase love for the plaintive music given to the world by the Negro. He said Europe showed great interest in the spirituals and that it was the aim of Fisk to give to the world their correct interpretation as they were sung on the plantation, and in camp meetings.

Roland Hayes Acclaimed

Roland Hayes, Negro tenor, made a successful concert tour of Europe. He

sang in many of the European capitals and won new laurels for himself. His scheduled appearances in Germany at first met with opposition, but this was overcome after his first recital there. Throughout Germany he was given an ovation and was hailed as a great artist. He will remain in America until March 27. On his return to America, he was presented with the Spingarn Medal, given annually to the person of African descent who renders the highest service along some distinct line. He received his musical education at Fisk University.

The Harrod Jubilee Singers covered 35,000 miles on their tour. They visited England, Newfoundland and Canada. Their repertoire called for Negro folk-songs, as well as sentimental ballads, and readings from the works of Dunbar. Their concerts were very successful, and they were received as one of the most cultured group of singers before the public. All received college training, together with special musical education. The Harrod Jubilee Singers began their work seven years ago, and since have traveled extensively. The company consists of Archie Harrod, tenor and manager; Matilda Walton, contralto and Frieda Shaw, soprano.

Ellen Montague Cross is the head of a company of Negro artists who sing for radio. Their repertoire consists of spirituals, sentimental and classical songs.

Evelyn Harris, a young Negro soprano of much promise, continues her musical education at the New England Conservatory, Boston, this season. Miss Harris was in New York last summer, studying with Harry Williams. She brings to her art a fine musical background and temperament.

Clarence Cameron White, a leading violinist of the Negro race, has accepted the post of head of the music department of the West Virginia Collegiate Institute. Mr. White has long been regarded as one of the foremost artists produced by the Negro race, and one who brings to his work a fine culture. He has given recitals throughout America and Europe with great success. He was educated at the Oberlin Conservatory. He was formerly president of the National Association of Colored Musicians.

Sang for President

The Tuskegee Singers under Capt. Alvin Neely had a successful season. They sang during the summer throughout New England, and made many friends for Tuskegee. In June they

sang before President Coolidge at the White House and received an ovation. The singers are one of the best known groups of interpreters of Negro folk-songs in the country. They have done much to make the work of Tuskegee famous, as well as to preserve the folk-music of the Negro.

Melville Charlton, a leading Negro organist, was honored by having the degree of Doctor of Music conferred upon him in June by Howard University. This was done in recognition of the distinguished service that Dr. Charlton has rendered in the field of music. For many years he has been organist at the Union Theological Seminary, and at the Jewish Temple. He is a musician of fine training and temperament, and has received a thorough grounding in his art. Walter H. Hall of Columbia University is one of the distinguished artists who has praised Dr. Charlton for his musicianship. For technic, interpretation and artistry, Dr. Charlton is much admired.

Lydia Mason, a graduate of the Fisk University Conservatory, and one of the promising pianists of the younger group of Negro artists, has appeared with success.

Leon Adger, an accomplished organist, has become leader of the choir of Mount Calvary Independent Methodist Episcopal Church. He brings to his work a fine experience, and it is his aim to develop one of the largest Negro choirs

in the city. Mr. Adger is widely known for his musical ability, and has been director of some important church choirs. Mr. Adger was born in Philadelphia, where he began his musical education.

Marie Barrier Houston, soprano, is one of the most cultured singers of the Negro race, and has a voice of beautiful lyric quality. She has been heard throughout the country in concert with decided success, and has won praise for her work as an artist. She is a graduate of the Oberlin Conservatory, and is soloist in the choir of Mother Zion American Methodist Episcopal Church.

James Bell, a young tenor, has a good voice. He is a pupil of Harry Williams.

The Fine Arts Club of Atlanta, Ga., an organization made up of music lovers, announced a number of leading Negro artists in concerts this season. One of the features of the work of the club is to make a study of Negro folk-songs, and the work of Negro composers. Kemper Harrel of Morehouse College is the president of the club, and some of the most influential citizens of Atlanta are members. The club has done much to stimulate interest in music. The writer addressed the club on Negro folk-songs during his visit to Atlanta last summer.

Abbie Mitchell, Negro soprano, has sung with tremendous success in Europe. She is one of the most highly accomplished singers produced by the Negro race, and has been highly praised for her art. She has a voice of remarkable

beauty, clear and resonant, and of fine range. Miss Mitchell has attained high rank as an artist.

N. Y. CITY MUSICAL AMERICA
JULY 26, 1924

Negro Colleges' Research Awakens New Interest in Spirituals and Folk Songs

WITH Fisk University and Tuskegee Institute leading the way, Negro spirituals and folk-songs are being collected and preserved in the South. On a recent visit I found that a new and growing interest is being taken in Negro music. Everything is being done to preserve, and awaken a greater appreciation for, it.

One can hardly attend a church service in the South, whether in rural sections or in cities, without hearing the spirituals sung. They are influencing the religious life of the Negro as they have never done before. Young Negroes are growing up with a reverent regard for this music and its sacred value. This has been brought about more or less by the intelligent attitude the Negro schools of the South have taken.

At Tuskegee Institute the music department devotes a great deal of work to collecting and preserving Negro spirituals. Students are taught the history and background of the spirituals and what they mean to the religious life of the Negro. Nothing is more impressive than to hear these spirituals sung at the chapel exercises at Tuskegee by 1000 or more students. While visiting them I gave a talk on the history and origin of Negro folk-songs, and the response from the students and teachers was inspiring. The lives of the students and the spirit at Tuskegee are much influenced by the songs.

Visitors Are Interested

I visited a little community called Greenwood, which is not very far from Tuskegee. In this community live for the most part the teachers of Tuskegee Institute and their families. I attended services at the Greenwood Baptist Church, of which the Rev. C. W. Kelly, a graduate of Fisk University, is pastor. The interesting thing about this service was that most of the songs were Negro spirituals. On the afternoon I was present there were several white visitors from the North in the audience. They were trustees of Tuskegee Institute and were attending the commencement. They showed much interest in the singing. Dr. Robert R. Moton, principal of Tuskegee, emphasizes the value of these songs to the students.

Fisk University in Nashville, Tenn., which is the foremost school for the preservation of this music, has sent abroad this summer a group of singers to keep it alive. There is no school where these songs are held more sacred than at Fisk. Wherever her graduates go they carry the influence of the songs with them. One of the music teachers

at Tuskegee who devotes most of her time to teaching the value of Negro music is a graduate of Fisk University. Students of the Negro schools of the South frequently attend religious services in the rural sections to keep on the lookout for new songs that have not been collected. In this way the collections are constantly being increased.

In Atlanta, Ga., I found an organization known as the Fine Arts Club devoting a great deal of its time to the study of Negro folk-songs. Once a month the members meet and tell the results of their research. Kemper Harrel, the president, is a prominent Negro musician who has given a great deal of his time to Negro music. The members of the Fine Arts Club are students, teachers and business and professional men and women of Atlanta. Each year they give a program devoted to Negro music. There are six Negro colleges in Atlanta and all of them make Negro music a part of their work. The attitude of the colleges in Atlanta is but typical of that taken by other schools of the South. The Penn School in South Carolina is noted for its collection and preservation of the Negro folk-songs. The section is especially rich in folk-lore.

WHAT IS AMERICAN MUSIC, ANYHOW?

"We have laid such stress upon the subject of American music that we have almost forgotten that national music is a matter of slow artistic growth rather than the outcome of a preconcerted endeavor. We might say, 'American music' is very conceited, induce the manager to consider and perform 'American' operas, and talk and play 'American' compositions, till doomsday, and be still be no nearer the goal of true American music.

Merely being composed, published, and played in America, by American composers, printers, and performers, will not make the music 'American.' Much, indeed, of the music so labeled is either a rehash of the classics, or of the modernist style of music, and contains nothing distinctive. Or, rushing to the other extreme, it is a revival of old Indian themes or of Negro slave songs, neither of which is truly American. 8-23-24.

American music, like the great American novel, is an elusive quantity, which recedes as one approaches.

And why should we make such a point of Americanizing music anyway? Music is music, no matter where it is made. If we encourage the composers or our nation to develop the gift that is theirs—make it possible for them to get a hearing—we may rest assured that we have done all that is possible for American music. We are such a conglomeration of various races that the music that should express us would have to be a heterogeny of all styles and degrees. As things stand, with apologies to the "highbrows," the despised ragtime is more nearly expressive of our racial tendencies than any other. To begin with, we lack the repose of the long established nations. The classic mode is too cool, too leisurely in feeling for a nation which is still enjoying an exuberant youth. A country must have deep-felt wounds to wring from it that cry of pain which is the starting point of national music. The long-past Revolution contributed nothing, for the reason that triumph is not the best song-master. Our oppressed Indians, and the like black slaves sang their life-and-death songs in our country; but they were not widespread enough, not sufficiently weighty numerically to count nationally. The Civil War gave American music its first impetus, in the songs that marked the pang of brothers at odds. Out of the pain of that struggle, came songs as sincere as are all folk music, as sincere as any music must be to be considered national.

And so, out of the late clash of passions and the grief of personal loss, even with victory, may come still another impetus to the cherished idea of American music. But to force the matter will only delay it. A century is all too short for its growth. Meanwhile there will arise many counterfeits presentments of American music, music which will express nothing more than individual caprice, or servile and feeble imitation of other people's music. But there is this to be said for the movement, when the representative American composer does come he will find an eager audience awaiting him, not the contemptuous cold shoulder of other days

when no music without a foreign trademark stood a chance of consideration." (E. van Haaven in the Etude).

COLORED BAND

Automobile Editor of the Boston Post. Leading the long lines of motor cars with their cargoes of disabled heroes was the M. Holmes Brigade Band of the Knights of Pythias of North America. There were 110 pieces in the band led by George Seamon. All the musicians were Colored men and they played almost without a break from the start to finish of the parade.

Color Line Not Drawn

Here's color. Georgia and South Carolina Department. Three white men and five black. They march together, two black men and a white man with the colors, the others indiscriminately behind. They are (white), G. W. Shirley of Savannah, P. R. Booker of Fitzgerald, the department commander, with a great gray beard; J. W. Howard of Fitzgerald, and (colored), J. S. Grant of Beaufort, S. C.; R. S. Simmons of Savannah, George St. Singleton of Charleston, S. C., and Philip Beaton of Savannah. These are the Georgia veterans of the Northern cause, black men and white men, who fought to make men free three score years ago, and are still comrades because of it. One of the Colored veterans who marched was Chas. H. Brooks of New York, who is sculptured in the Shaw Memorial.

A SCHOOL DRUM MAJOR

A. B. FISHER, JR. IS FIRST COLORED TO WIN THE POSITION IN BOSTON'S HIGH SCHOOLS—ANOTHER ADVANTAGE OF MIXING NOT SEPARATING OURSELVES IN SCHOOLS OR COMMUNITY CENTERS.

A. B. Fisher, Jr., one of the sons of Mr. and Mrs. A. B. Fisher, Back Bay, graduated with high military honors from the Boston English High School. He is the first Colored boy of all the high schools of Boston to be drum major. Mr. Fisher, after leaving the New England Conservatory of music took lessons under one of Boston's very best drummers. He will enter college next season.

COMPOSER IS APPLAUDED

Dunn's Overture on Negro Themes Played at the Stadium.

The weather again drove the Stadium audience to the great hall of the City College, where a concert by the

Philharmonic Orchestra under William van Hoogstraten, and more than their usual form. Mr. van Hoogstraten sounded an irresistible challenge in the "Lohengrin" introduction, which was followed by a grave and dignified interpretation of the beautiful Adagio from Bruckner's Symphony in G Minor. The audience received a surprise when it reached James P. Dunn's Overture on Negro Themes. The composer was in the hall and after Mr. Van Hoogstraten and the orchestra had ended and they played almost without a break from the start to finish of the parade, the composer rose to acknowledge the compliment. The applause redoubled and Mr. Dunn was moved to make a speech, in which he thanked Mr. Van Hoogstraten and the Committee of the Philharmonic Orchestra for the opportunities they gave American composers to have their works played in public under the most favorable conditions. In the second half of the program Stravinsky's "Fire-Bird" suite was the chief feature.

The program this evening will be "Finlandia," Sibelius; "Unfinished Symphony," Schubert; "Ein Heldenleben," Strauss. The last of the Stadium concerts will be on Wednesday evening.

ROLAND HAYES TELLS OF TRIUMPHS IN HOSTILE GERMAN AUDIENCES

His experiences in facing in Berlin, Frankfort and Cologne German audiences who were hostile to all Negroes because of the French Colonial troops on the Rhine were recounted today by Roland Hayes, the famous colored tenor who has just returned from his fifth European concert tour.

Mr. Hayes sailed from New York last February after singing to an audience which filled Carnegie Hall and overflowed on to the stage, and has given forty concerts in England, France, Germany, Czecho-Slovakia and Hungary. After a month's rest he will start on an American tour which will take him from coast to coast, and already includes seventy-five engagements.

"Although this last season was my fifth European tour," said Mr. Hayes, "it was my first experience in Germany. Early in the spring an engagement was made for Berlin, and I looked forward with interest to visiting the political and musical center of Germany. Then I was told that a group of Germans had protested to the American Ambassador against a Negro daring to make a public appearance in a country which was being outraged by the presence of the Colonial troops on the Rhine, and there was also the charge that I was debasing music by singing the tunes of Georgia cotton pickers.

"However, I decided to keep my engagement. The concert hall was crowded, and I gave a program with an international flavor—old English songs, German lieder, French, and even Japanese. Of course, there was a group of Negro spirituals which I always include. The next day no less than one hundred and thirty different newspapers carried notices by their music critics who had come from all parts of Germany to attend the concert; I was engaged for another concert later in the season and was given dates in Frankfort and at Cologne on the Rhine. These I filled, and in both cases was asked for additional concerts which I gave.

"In other words, what one group of Germans had attempted to turn into a political demonstration developed into a most gratifying musical success. Before I left Germany I was offered forty engagements for next season, but I had to refuse them because of other plans.

"My visit to Czecho-Slovakia brought out another aftermath of the world war. The only concert hall in Prague is controlled by the Government, which prohibits the speaking of

even singing of German in it; so there I had to sing English words to the German melodies on my program. Certain of the smaller Czech cities which I had hoped to visit, I had to avoid because of the tense political situation. The Czechs have some charming folk songs which I shall add to my repertoire as soon as I have mastered the difficult language."

Ballanta-Taylor Returns To Africa For Musical Research Among Natives

To Devote Considerable Time To Recording Primitive Music Of His Native Peoples, Visiting Many of the Inland Tribes For That Purpose—Will Return To America to Develop Theories.

A note has just been received from Nicholas G. Julius Ballanta-Taylor, written from 23 Westbourne Park Road, Bayswater, London W 2, England, bringing the information that he will sail for Freetown, Sierra Leone, West Africa, on Saturday, September 13. Mr. Ballanta-Taylor, a native of Sierra-Leone, was in New York for several years a student at the Damrosch Institute of Musical Art, taking an advanced course in composition and allied subjects. He graduated during the last commencement in June and later made two trips South for the purpose of securing original Negro folk song themes for research purposes.

Already, as a result of these trips and the securing of much material, Mr. Ballanta-Taylor has discovered intimate similarity and clear relationship between the American Negro folk song and the primitive tunes sung by the native African. He will devote considerable time to a detailed analysis of the various themes, several scores in number, that he has secured, most of them unrecorded and unpublished, and he hopes to discover definitely just what native African peoples might have been the source of their origination.

After reaching America, the young African was fortunate in eliciting the interest of Mr. George Foster Peabody, a native white Georgian, but a man whose philanthropy has long since obliterated sectional and racial prejudices, and Mr. Peabody extended such financial aid to Ballanta-Taylor as relieved the young African of all worry and embarrassment during the course of his studies at the Musical Institute.

Returning now to his native land, the young African musician

is planning to devote much of his time to the perpetuating of his native African music by giving it the advantage of a permanent written form. He has steadfastly and consistently resisted suggestion from various teachers that he forego the idiomatic structural form of his native music and make it conform to the sophisticated classic style of the European. Ballanta-Taylor's reply to these suggestions has always been the same; that any attempt to change his mode of expression would result in an expression that lacked merit or sincerity, and that it was only possible for him to attain his true level by retaining the structure which was entirely and altogether natural.

This attitude met the approval of his sponsors, and it has resulted in the student applying himself with singleness of purpose and concentration of effort to the attainment of his ideal. And this was adhered to in the thesis submitted by Mr. Ballanta-Taylor for graduation, an orchestral composition for full symphonic body, based entirely on original themes from African sources—"The Music of Africa."

Intensive research work will occupy much of his time, it being his present plan to visit various of the inland tribal centers for the purpose of recording the music of the people in its primitive form, and to perpetuate it for the benefit of music lovers of all the world. He will return to the United States for the development of his theories as to African music being the fountainhead of the American Negro Spiritual.

Mr. Ballanta-Taylor's address will be 6 Kendall street, Freetown, Sierra Leone, West Africa, via Great Britain. An interesting prospect is contained in the last line of his letter, which contains a promise that he will supply me with interesting matter for the readers of this column.

**Artists Visit
Go Defender Plant**
N. H. Abby, F. Am. G. S., of San Francisco, Calif., who, with his wife, Rowena Meeks Abby, is touring the motor from his home to the east coast, visited the plant of The Chicago Defender during their short stay in this city. Mr. Abby, who won his life in the National Geographical society through the publishing of his book, "On the Ohio," is known internationally through his literary works. Mrs. Abby, known throughout the artistic world for her water-color illustrations, is no less a celebrity than her husband.
The couple tour the country every fall to attend the art exhibits in the great Eastern galleries. Their latest work of art is a book, "Early California," edition de luxe, which is being published by John Henry Nash of San Francisco, who ranks as one of the world's premiere publishers of fine books. The book is in a limited edition and will sell for \$25 per copy. All of the illustrations in the book are water color sketches painted by Mrs. Abby, while Mr. Abby has painted the word pictures.

ROLAND HAYES

TRIED listening to Roland Hayes without watching him last night. There has been so much emphasis laid upon the fact that he is a Negro and so much rhapsodizing over his singing as expressive of the essential tragedy of the Negro Race, that I thought it would be interesting, for once, to concentrate upon the singer and ignore the man. So I sat in Carnegie Hall and watched the audience and listened to Roland Hayes.

And having done that, I am convinced that Roland Hayes is an artist primarily, and a Negro incidentally, and that the essentially racial quality of his singing is something that exists chiefly in the imaginations of his more romantic hearers.

Certainly there is little that one could call racial in the quality of his voice. To listen, not to look, while he sang his first three groups last night was to hear a beautiful tenor voice, silken smooth in mezzo forte, ringingly vibrant in the fortes and trained to a perfect evenness of production in all its registers. If the voice could be tagged with any specific racial label one might call it Irish.

Once or twice, in negotiating an awkward group of syllables in a difficult tessitura, his tones did take on the "white", wailing quality that we associate with colored singers. But even that is a quality that is found in many Russian voices as well.

His diction is flawless. It is merely good English, good Italian or good German, as the case may be; and his style changes with the character of the song he sings. *Care Seive*, as he sang it last night, was Haendel as Haendel should be sung, and his interpretation of Wolf's *Auch kleine Dinge* was one of the most exquisite examples of pure lieder style that I have ever been privileged to hear.

His singing of Negro spirituals, about which so much ink has been spilled, is thrilling for the very reason that he does not mar their beauty and deep feeling by adopting any fake "Negro" style of rendition. His tones, when he sings them, are just as beautifully "covered" as when he sings Brahms; and his method of interpretation is merely to sing them—like any other good songs—as sincerely and simply and beautifully as he can.

His Negro dialect, in the spirituals, would be scorned by the average Nordic as not authentic. He pronounces "borne", for instance, not "borne", but "bawn", as any Bostonian would; he says "that" and "the", not "dat" and "de", and manages generally to keep them colloquial in spirit without finding it necessary to revert to the lingual methods of the end man of a minstrel show.

There is pathos in his singing, of course, in his voice and his interpretations; but it is the quality of tears that is in any flawless and lovely thing. Its effect may be enhanced by reflections concerning the lonely prophet of an oppressed race, but it does not depend upon them. The people who filled Carnegie Hall to the brim last night, and crowded in packed rows upon the platform itself, were there for one reason, and one only; because when art leaves the lowlands of mere polished excellence and rises toward the peaks of greatness it appeals to something universal, something beyond the emotions and far beyond the intellect, something that you may be pleased to call the soul. And somewhere concealed, oddly enough, nearly everybody has one. It does not matter particularly whether Roland Hayes is black or white or green. What does matter is that he is an artist and a great one.

ROLAND HAYES WAS HERE.

Roland Hayes has been here again and sung and the large and representative audience that heard him with so much eagerness is still under that strange, delightful spell which only this masterly Negro artist can cast. What is it in this Negro boy or about him that charms the hearts of men of all races, climes and conditions? The question is difficult to answer. When all is said one feels that the answer is inadequate. He is all soul and how beautiful, how rich, how refined and transparently natural that soul! He is the song he sings. He is infinitely more.

As the ripened clover seems to have gathered up into itself the sweetness of all the flowers of the field and with the help of the universal summer sunshine to have distilled a perfume distinctively and surpassingly excellent, so this black boy, quite unwittingly, speaks in unrivalled melody the last word of the spiritual yearnings and feelings of the human race. His genius is not merely a matter of technique and hard work. His is the genius of the endowed spirit defying analysis and tabulation as to whence it comes or whither it goes. It matters not whether he emulates English, French, German,

Italian or Negro dialect, as a means of expression. If Roland sang only a sigh or a "mumbling" word of any language, we should have music incomparable.

Roland Hayes is an inspiration in life, art and service. He is the epiphany of Negro possibility.

Indianapolis is greatly indebted to the Y. M. C. A. and its progressive executive secretary, Mr. F. E. DeFrantz, for giving the people here the opportunity of hearing Mr. Hayes at possible prices and under happy auspices. Indianapolis awaits with gladness the return of Mr. Hayes.

NEW BEDFORD MASS. STAND.

OCTOBER 19, 1924

"MADE-UP SONGS"

Miss Alice L. Williams Tells About Negro Spirituals

"Uncle Remus." Why, you can find him down in Georgia today, honey—or old negroes just like him, singing in the cotton fields or sitting around cabin doorways in the evening while Mammy croons a lullaby to the children. So Miss Alice Louise Williams of Georgia began to explain that the old type of Southern negro and his peculiar melodies still exist. Not only does Miss Williams sing the negro songs, but she is also an authority on the subject of their spirituals, and every year, returning to the South, collects these folksongs from the negroes themselves.

"The spirituals or 'made up songs' as the negroes call them, are the songs which come from their hearts, spontaneously and full of that deep religious fervor characteristic of the negro," Miss Williams explained. "A spiritual is not the work of one person, but of a group. When several negroes meet, at work around a wharf, in a cotton field or at a revival meeting one is chosen as the song leader. He begins the process of creating a song by making up the words for a first line, choosing a favorite Biblical subject or expressing his own emotions. Some one else follows with a second line, others in the group add their ideas, chanting out the song. Gradually a chorus is made up and sung over and over again until the chant becomes a definite melody. And so, slowly and with only instinct and emotion as a guide, a spiritual takes form.

"The whole range of the negro character is revealed in the spirituals. Pathos and resignation to the sorrows of life appear in such as this:

I don't keer how much you talk 'bout me,
Do mo' you talk de mo' I ben my knee.
Case I know I got a home in de Kingdom
Anyhow! Anyhow! Anyhow!

"But even in the spirituals humor and a shrewd slap at a neighbor have an occasional place, as in this:

If I was a liar—a liar jes lak you,
I'd lay aside my lyin' ways
An' wuk on de buildin', too.

"De buildin'" is the soul of character which every man must build well in this life.

"Sometimes Biblical characters, for no reason that I have been able to gather from the colored people themselves, appear in new and startling ways, as in the chorus of this spiritual:

Who built de Ark! Nora!
Who built de Ark! Nora!

"One of the most interesting spirituals which I found last year was sung by a negro chorus in the Georgia State penitentiary at a revival meeting to which 'white folks' were invited. It has several verses, but I will quote only a few lines, each of which is repeated in singing:

Don't you heah dem hosses' feet?
Slippin' an' slidin' on de golden street!
All-a-my sins done tah'n 'way! Tah'n 'way!

Tallest tree in Paradise,
White folks calls it de tree o' life:
All-a-my sins done tah'n 'way! Tah'n 'way!

"One of the most interesting characters I have met is Uncle Billy Washington, who guards the tomb of Washington at Mount Vernon and proudly claims kinship with the Washington slaves. Uncle Billy, his hair white, his old face a glistening black, wears a uniform, gorgeous with many brass buttons, and stands on guard at the entrance to the tomb, alert to see that all visitors who enter show proper respect and that men remove their hats. In this connection an amusing story is told of the Prince of Wales's trip to Mount Vernon during his first visit to this country. The Prince, in uniform, approached the tomb, carrying a wreath as his tribute to Washington. Following the military custom, he did not remove his cap. He was the anxiety of Uncle Billy, who watched him intently. Then as the Prince bent his head to enter the tomb Uncle Billy could stand it no longer. With one hand he grasped the Prince's cane, with the other he lifted his cap from his head and waited until the bewildered young man came out, when, with perfect gravity, he returned his property.

"When I first began my programmes of negro songs and stories I did not realize how general the interest in them would be. But from the White House to the decks of battleships, from Newport to California the response to these melodies which reveal the humor, melancholy, love or religious fervor of the negro—the old South is universal."

By International Composers' Guild In Feb.

William Still's Composition To Be Played

Another recognition won by a Negro in the musical life of this great metropolitan center is that accorded William Grant Still, a young colored composer, one of whose compositions is to be played at the second of three Sunday evening subscription concerts presented at Aeolian Hall by the International Composers' Guild, Inc. *New York Case*

Young Still, not yet thirty, was born in Woodville, Miss., and attended the elementary and high schools at Little Rock, Ark. He took the college course at Wilberforce, Ohio, and after finishing college, entered of music in his boyhood days, and after finishing college, entered Oberlin Conservatory. The World War interrupted his work at Oberlin, but it was resumed after young Still had served in the U. S. Navy during that conflict at Oberlin and the New England Conservatory, Boston.

In 1923, Mr. Still won a scholarship offered by Edgar Varese, chairman of the Technical Board of the Guild, and for more than a year has been continuing his studies under direction of Mr. Varese. Mr. Still is the first colored composer to win recognition from the Guild and to be endorsed by that body.

The recital at which the Still composition is to be played is scheduled for Sunday, February 8, 1925, and other composers to be represented will include Auric, Bartok, Casella, Salzedo, Malipiero, Sorabji, von Webern and Zanotti-Bianco. The soloists will be Gerta Totpadie, Marie Miller, Hyman Rowinsky and Carlos Salzedo.

The Guild was organized in 1921, doing a pioneer work for the new music of today, clearing a way to an understanding of the new forms. All the works presented are by living composers which have never been given public performances in New York or America.

Roland Hayes, just returned from a most successful concert trip in Europe, earns more in a year than the people pay the President of the United States.

This young colored man sang in a church choir at Chattanooga, on Sunday evenings, doing hard work as a molder in a stove factory during the week.

A music teacher happened to hear him sing, offered to give him lessons and train his voice.

Young Roland's mother objected. A professional singer, to her, meant a man singing around in dance halls and saloons for a little odd change that wouldn't do him much good, and for free drinks that would do him a great deal of harm. In spite of her objections, her son Roland DID study.

But, you young white men, in a hurry to succeed, will observe that this young negro who now earns \$100,000 in a year, WORKED WHILE HE STUDIED. He worked his way through Fiske University, waiting on the table, doing odd jobs, gladly doing whatever he could do, as he worked his way through.

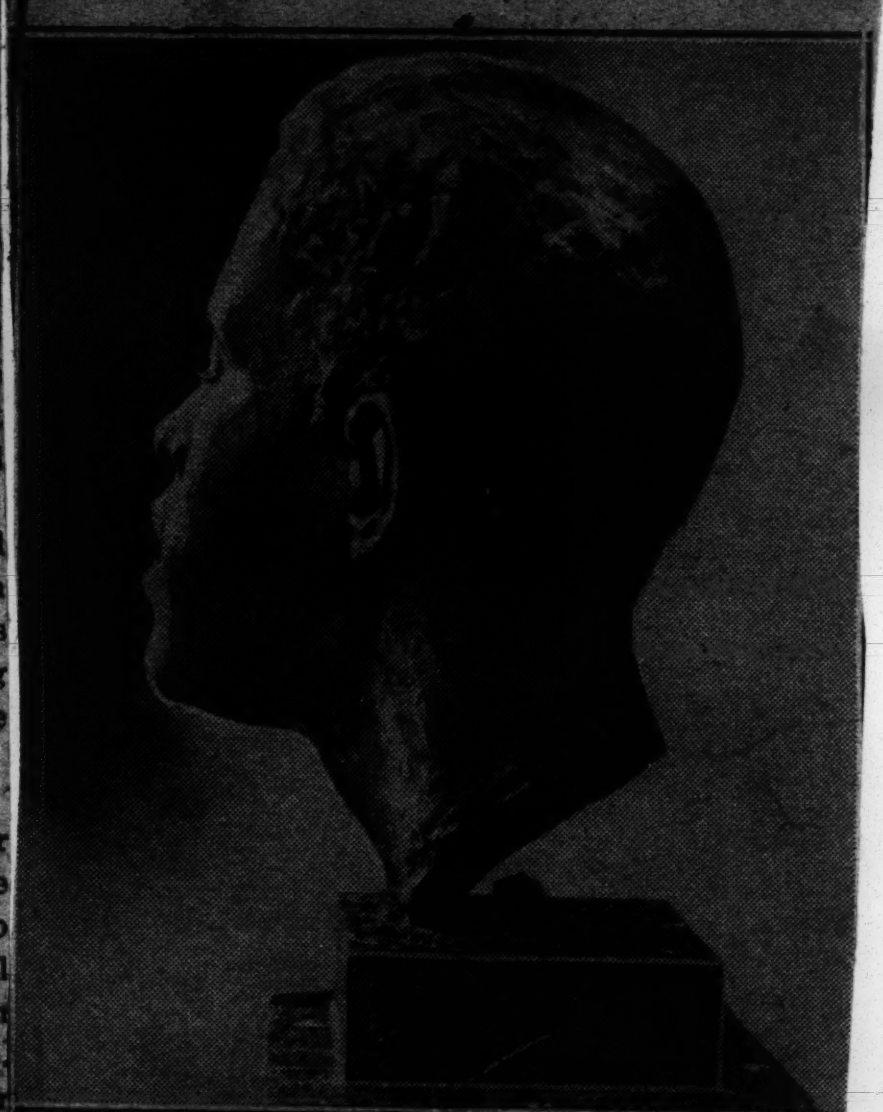
NEW YORK CITY NEWS
NOVEMBER 27, 1924

The mother of Roland Hayes, whose voice earns for him a fortune every year, was at last converted to the idea that singing "may be respectable." She began to change her opinion when she learned that "by Royal Command" she, who had been born a slave, had a son singing for the King of England, in Buckingham Palace.

Even in Germany, where black men receive poor welcome, because of the hostility to black troops sent by France to the Ruhr, Roland Hayes changed the hisses and hostility of a great Berlin audience to the wildest applause.

This is printed to encourage others, and especially to remind all young men, and women, too, black and white, that whatever power you may have to START with, you have got to add ONE ingredient, HARD WORK, if you want real success.

He Makes \$100,000 a Year



This young colored man, Roland Hayes, who earns by singing \$100,000 a year, will probably earn a great deal more eventually. And he doesn't owe that money to the "luck" of having a good voice. He gets it, as almost everything worth while is got, by HARD WORK.

ALABAMA STATE MUSICAL ASSOCIATION DECEMBER 18

MUSICAL ASSOCIATION TO TAKE PLACE, AT ENSLEY DEC. 18.—WELL-KNOWN MUSICIANS TO BE AMONG INSTRUCTORS

The Alabama State Musical Association is to be held with the Lilly Grove Baptist Church, Ensley, Ala., December 18, 19 and 20.

Development of musical talent. Never before within the history of man has such solidity been given an educational work. 11-22-24
If you are really musical and want to be inspired and informed, come to this meeting. Birmingham
Our instructors are Prof. E. W. D. Isaac, Jr., Nashville, Tenn.; Prof. Carl R. Ditton, Philadelphia, Pa.; Prof. W. D. Robbins, Mobile, Ala., and Prof. A. B. Green, Florence, Ala.
We must give Prof. A. Edward Banks credit for his wonderful and most thoughtful thoughts in originating such an organization.

NEW YORK WORLD
NOVEMBER 1, 1924

OTHER MUSIC.

After all, the Negro folk-song is essentially a community thing. It was born, not of one voice, but of many, roosting together in the plantation or by the smouldering fires of the camp meeting. That is why, when sung alone—even when divinely sung alone by Roland Hayes—there is something a little precious, a little studied about their solitary line or melody. They need the rise and fall, the incessant interweavings of the different voices. They need, in fact, to be sung with just the smooth, golden harmonies which the Fisk Jubilee Singers gave to them last night.

These five singers came fortified with traditions—many of the songs they sang might never have survived without the patient research of their university. But they brought with them also a spontaneous, instinctive delight in their song, which has nothing to do with tradition. They know that the hearer can withstand technical excellence and be left cold by sentimentality, but against one quality there is no defense. That quality is plaintiveness; the wistful longing which wells up from "Steal Away" and "Deep River," and that most poignant cry of an imprisoned race in "Go Down, Moses."

They were almost all on this key of tender nostalgia, and this grew at times monotonous. You wonder why these programs are never broken by those glorious African chants of terror with the fear of hants and the creeping dread of the conjuror in their undertones. There were fugitive touches of this, but for the most part the singers held to the familiar cadences which we have grown to know as "spirituals." It is a musical experience which never loses its rich satisfactions.

At the same hour, in Aeolian Hall, Mischa-Leon gave a song recital with a program number from Roussel, Grieg and Lie and groups of Richard Strauss and Hugo Wolf.

BROOKLYN N. Y. EAGLE
AUGUST 18, 1924

ONE WORD AFTER ANOTHER

BY NUNNALLY JOHNSON

W. C. Handy, a Negro Composer, Got \$100 for the First Blues Song Ever Written—"The Memphis Blues."

If you've heard this before, stop me; or if I'm wrong anywhere, don't hesitate to correct me. But to my way of thinking the wave of enthusiasm for the lively arts has failed even to dampen the one man who should have been drowned in it. I am thinking of W. C. Handy, a negro from Alabama. He composed "The Memphis Blues."

Recently Handy regained a falling sight. Misfortune had struck him in more ways than one. His publishing business went bad after the war and the sight in both eyes almost disappeared. He had to be led about. Now he says he is in first-rate shape again.

"The Memphis Blues" is played now and then to this day, and that is extraordinary when you remember that it was written some time before 1910. But of itself it was not the greatest contribution to American music, of course. Its importance lies in the fact that it was the first "blues" song ever written.

The thinkers on music have come to the conclusion now that the only American contribution to the art is jazz. The same thinkers have, by other routes of thought, pointed to the negro spirituals as unique. Who wrote the spirituals nobody knows positively. Where jazz comes from is also uncertain.

But the "blues" have a definite source. W. C. Handy is it. What the "blues" have flowered into everybody who has a radio knows. The "blues" are a clear and distinguishable quality. They are variable within broad limits. They are haunting and sad, a stirring background for melody. There is nothing else quite like it.

The men who make our music have not failed to catch it. "Blues" of all kinds followed "The Memphis Blues." The "Nigger Blues," the "Beal Street Blues," the "St. Louis Blues," the "Hesitation Blues," the "Homesickness Blues," the "Livery Stable Blues," the "Railroad Blues." And the most reverently saluted jazz song of the day is a "blues"—the "Limehouse Blues."

In the South they have "script dances." It is a community affair. You pay 50 cents or a dollar and the promoter hires a hall, engages an orchestra, frequently a negro orchestra, and pockets the profits. It is much the same as they do in Greenwich Village, where a loafer rents Webster Hall, promotes something which he calls a "rout" or a "frolic" or something similarly enticing, adds a bathing beauty contest to it, and collects enough money to tide him over until it comes his next turn to do the same thing.

the Village they take turns with this graft.

W. C. Handy's Band was engaged for one of these "script dances" in a little town called Cleveland, Miss. some time between 1905 and 1910. During the evening some local colored talent came into the hall. They were three men, who asked permission to put on a number for the occasion. Handy made no objections.

The three negroes had a mandolin, guitar and a bass violin. They played from memory, and their music was a low, mournful tune. Anything entirely new in any line on earth is fascinating, and in this music Handy came across something not only entirely new in his own line, but also profoundly moving, distinctive, memorable.

And incidentally, as attested by the encores demanded, it was good dance music.

That was the start of the "blues," but it is not saying too much to claim that Handy should be deprived of no more than a modicum of credit because the idea was suggested to him. The motif of the "blues" is not a creditable thing. It has, and had, its roots in something inside the negro character, at the bottom of his existence. It was native, not fabricated.

And Handy, without any doubt whatever, had this same motif inside him. These three negro boys fanned a spark that was already there in his breast. As likely as not the whole melody, every variation of it played that evening, was left indelibly on his memory, though no school of music had cultivated him for such seed. Something outside musical education or training rose up to meet this newcomer.

And probably he had no difficulty whatever in finally working out "The Memphis Blues." The spirit was there, the whole atmosphere of the "blues," was waiting for him to fit it to the staff, the notes, and the bars.

It was first named "Mr. Crump"—a kind of campaign song for some Memphis celebrity who was running for political office. Its publication was also in Memphis, where Handy had neither the knowledge nor the opportunity for giving it proper publicity, even had a song of such a character any chance of spreading.

Finally a white man from Denver, who was working in Memphis at the time, offered Handy \$100 for it, leaving the instrument copies then printed in Handy's possession, and Handy accepted it. That was all he got directly out of "The Memphis Blues."

The white man, named Bennett, brought it to New York, renamed it "The Memphis Blues" and presently

had it going as a best seller among popular sheet music.

Handy didn't go wholly without return, though. He immediately wrote another "blues"—the "St. Louis Blues," which also became popular, and on the strength of "The Memphis Blues" popularity he made a tour with his band, which netted him considerable. Later he went to Chicago with a music publishing business and finally to New York.

His music publishing business is again on its feet and he has returned to it after two and a half years of enforced idleness. He is 50 now. He was born in Florence, Ala.

It seems to be an excellent time to distribute to him some of the rewards for meritorious service to the lively arts which Gilbert Seldes and other lively artistic appreciators failed to offer him except in minor notices. For "The Memphis Blues" started something.

The Music of the American Negro

CLARENCE CAMERON WHITE

FOR some years past the musicians of them from folk-songs of any other nation or race.

America have been greatly perturbed over the question of the so-called national music of America. Several years ago Anton Dvorak, the great Bohemian composer, was brought to America by Miss Thurber, a wealthy music-lover of New York, who established there a National Conservatory of Music. One of Dvorak's tasks was to establish a sort of National School here in America such as the Great National Conservatories of Europe where an especial study is made of native music. Great was the chagrin and disappointment when this famous musician announced, after several months' study of music conditions here, that the only national music in America was the music of the American Negroes.

To prove his claim and to show at the same time the wonderful possibilities of this music, he wrote what he called the "New World Symphony," based on Negro idioms.

Naturally, there has been a strong prejudice against this particular work among a certain type of Americans. It caused such a bitter controversy when it was presented in New York under the composer's direction that he soon after returned to Europe quite disgusted with American ideas and ideals. Since that time this same Negro folk-music has been slowly but surely coming to the front as a definite form of art.

The term "folk-songs" implies those songs appertaining to a nation or race, whose individual emotions they express. These exhibit certain peculiarities more or less characteristic which distinguish

In most European countries it is among the working classes, the artisans and the field hands, that we must look for the genuine specimens of so-called national music. So it is in America we find even today the real characteristic music of the Negro among the plantations of the South, where the Negroes in large numbers are the laborers. It may be argued that the true value of these melodies to the American musician is not so much their use as a basis for the so-called national music of America as it is for their value as an historic phase of American life. These songs are a unique contribution to American musical history, and a most remarkable contribution, for they present a new quality of folk-songs different in nearly every way from any other folk-songs in the entire world.

Many thinkers and writers believe that the music of the American Indian is as likely to influence the future music of America as that of the Negro. Still another element think that the future national music will be an outgrowth of the so-called "melting-pot" of present-day America.

Time alone will tell. Suffice it to say that up to the present time both the Negro folk-music and rhythms have been the most characteristic things that America has had to offer.

That each location in the South has its own peculiar type of "spiritual," is a well-known fact. These various songs in

music a true insight into the conditions of slavery in the different slave states.

Slave Songs

Just as the music of the native African reflects a more or less martial spirit, so the music of the American slave showed the melancholy of their immediate environment. In the slave songs of the eastern seaboard states we find songs dealing with both life on the plantation and what we might term "boat songs" and "labor songs." Even these "boat songs" differ from the type of "boat songs" found in the Mississippi river regions. The plantation songs or "spirituals" were the spontaneous outbursts of religious fervor, and were the slaves' own interpretation of the Scripture as preached to them by their own religious leaders. It was at the "camp meetings" or wherever the slaves gathered at night in services of prayer and preaching that these songs came into being.

The songs introduced at these gatherings were often the outgrowth of the sermon of the previous meeting, and in many cases were cleverly designed verses telling the Scriptures in their own understanding, set to tunes of their own making. These songs did not simply come into being as music, but as expressions of deeds done or aspired to and as a phase of divine worship.

Just as the "drum call" was used in Africa calling the different tribes to meetings, in America the slave chanted such songs as "There's a Meeting Here Tonight," while at work to inform their brethren that there would be a religious gathering on the plantation that night after the toil of the day was done.

The practice of selling slaves from one part of the South to another accounts for the singing of songs in vastly different states, and for slight changes in both words and music. It has been noticed that the songs originated in Virginia and adjacent states where the slaves changed masters less frequently, are in a large degree brighter and more juyful in tone than those originating in the geographically lower South where the yoke of slavery was more oppressive. Such songs were sadder in tone and less buoyant.

The song "Steal Away" is perhaps one of the best known of the folk-songs and was most universally used in different parts of the slave states with practically no change in words or music.

The spiritual, "I'm Troubled in Mind," one of the strongest and most beautiful, had its origin in Tennessee. To sing this song properly, one old slave remarked that one must have "a full heart and a troubled spirit."

Songs of Faith

It will be noticed that a large number of these songs reflected an abiding faith in the hereafter, when the toil of slavery would be over. Although these were the outgrowth of bondage and oppression, they contained very few references to this particular phase of slave life.

One of the best examples of this looking forward to freedom in the after-life is found in the song "By-and-By." Just such songs as this did much to keep bitterness out of the hearts of these oppressed people.

In view of the fact that Negro education, even to the extent of being able to read, was practically a nonentity during the slave period, it has always been a mystery how the leaders of the plantation gatherings were able to tell the Bible stories. One explanation which seems plausible is that the so-called body servants were allowed to accompany their masters' family to divine worship and in some instances were allowed to sit in the galleries of the churches. These slaves, together with others who stood around the open doors and windows of the churches, caught the divine messages and with astonishing memories carried them back whole or in part to the plantation meeting.

Although the folk-songs are still used at camp meetings and prayer meetings for the most part in the South, a large number of Negro churches have splendid choirs and not a few have paid quartettes. In numerous choirs the beautiful quality of the Negro voice is often heard to advantage in hymns and oratorio selections. Ofttimes the individual choir voices show cultivation, or quite as often the full-throated untrained voice is heard under the leadership of trained choir-masters.

In analyzing the Negro folk-songs, one is struck with the fact that in many instances the musical form is complete. That is to say, each musical idea has the proper number of measures according to the rules of musical form. This fact shows primarily the Negro's fine sense of rhythm. This point is usually overlooked in discussing these folk-songs, and since strong rhythms seem to be characteristic of Negro music it is well to study this feature closely.

* Rhyme and Rhythm

With the aforementioned innate ability of the slave to form unconsciously the slave tunes into properly balanced musical sentences, it is not surprising to find a strong sense of rhyme. Take, for instance, the first line of "Almost Over," one of the Northern seaboard states:

"Some seek the Lord and they don't seek Him right,
Pray all day and sleep all night."

This same attempt at crude poetry can be found in numerous spirituals—for in-

stance, in the spiritual, "O Mary Don't You Weep." We notice in the first verse the following phrases:

Some of these mornings bright and fair,
I'll take my wings and cleave the air."

And again, we find in the spiritual "Balm in Gilead" a more elaborate poetic tendency, to-wit:

"There is a balm in Gilead to heal the sin-sick soul,
Sometimes I feel discouraged and I think my words in vain,
But then the Holy Spirit revives my soul again."

As previously mentioned, nearly all of the spirituals were the slaves' own interpretations of Bible stories. One of the best examples of this putting into musical thoughts their impressions of Bible stories is found in the song, "Were You There?" After hearing the story of the crucifixion this song came into being:

Were you there when they crucified my Lord?
Were you there when they crucified my Lord?
O, sometimes it causes me to tremble, tremble, tremble.
Were you there when they crucified my Lord?"

The Negro and American Art

With earlier educational advantages the Negro could have undoubtedly contributed much to American music, poetry and literature. Witness in quite recent years the contribution to American music by Burleigh, the poetry of Dunbar and Braithwaite, and the stories of Chestnut, to say nothing of various literary efforts of real worth by numerous others. With such an ancestry here in America, the Negro of to-day has much to build upon, much to offer America in the way of national arts.

It has previously been mentioned that the Negro slave songs were inspired by Bible stories. To illustrate the full significance of some of the songs one has but to examine the words of the spiritual "Go Down Moses" to find the slave's interpretation of Exodus XIV. 21-30, or the spiritual "The Old Ark's a-Moving," an interpretation of the 6th chapter of Genesis. Another version of this is found in the spiritual "O, Didn't It Rain!" The Biblical story of Jacob wrestling with the Angel is recorded in the spiritual "Wrestling Jacob." In like manner, the Biblical story of the resurrection is given in the two spirituals, "Where Shall I Be When the First Trumpet Sounds," and also in the spiritual, "The Great Getting-up Day."

In some of the spirituals we find reference to numerous Bible stories. For instance, in the spiritual "He Is Just the

Same Today" we find reference to Moses crossing the Red Sea, Daniel in the lions' den and David and Goliath; likewise in the spiritual "Wasn't That a Mornin'!" we find chronicled in different verses the Biblical stories of Samson slaying the Philistines, Adam and Eve, and the story of Nicodemus. These songs show a surprising poetic sense and the wonderful imaginative powers of the slave.

In recent years the great success these songs have obtained in numerous folk-song festivals by Negro singers is undoubtedly due to the fact that they are studied and sung with due regard for just this fact; to sing them in any other spirit is a fatal mistake, and the mere words and music lose much in telling effects when otherwise presented. In a word, these songs are "spirituals" in that they are almost wholly spiritual interpretations of the Bible.

OCTOBER 19, 1924

NEGRO SPIRITUAL RENDITION STIRS COMPOSERS WAR

Fundamentalists Insist Original
Form Brings Greater Appre-
ciation From Opposite Race.

By Lester A. Walton

"Should the Negro spiritual be sung in its original, primitive form or with more highly developed harmony?" On this question exists a pronounced difference of opinion among prominent Negro musicians. Harry T. Burleigh, composer and baritone soloist in St. George's Church Choir, entertains the views of a modernist. William C. Elkins, conductor of the Dextra Male Chorus, and at one time conductor of the Williams and Walker Glee Club, is an uncompromising fundamentalist.

"Modern arrangements of Negro spirituals are necessary if this distinctive style of native music is to become popular with the public at large," declares Mr. Burleigh.

"Members of the opposite race, particularly in ensemble, seem to better appreciate our music when they hear it in its simple state, or what we might term its original form as heard on the plantations and in the churches," says Mr. Elkins.

To encourage the rendition of folk songs without accompaniment was one of the reasons that impelled William C. Elkins to start a movement to bring about an association of Negro glee clubs with New York, Boston, Philadelphia, Baltimore, Washington and possibly Richmond, holding membership. Encouragement has been given the promoters by Clayton W. Old, President of the Associated Glee Clubs of America.

The Dextra Male Chorus is made up of fifty of the best Negro singers in Greater New York, many of whom are professional engagements. Associated in the movement is the Amphion Glee Club of Philadelphia, organized forty-one years ago. A club of the same name in Washington, D. C., which has been the most active in the country of Negro singing organi-

zations, is expected to affiliate.

Among the Negro spirituals arranged by William C. Elkins, and without instrumental accompaniment, are "They Led My Lord Away," "Walkin' in the Light," "Were You There When They Crucified My Lord," "He Rose," "My Lord, What a Mourning," "You Must Shun Old Satan," "Bright Sparkles in the Church Yard," and "The Gospel Train." "Bright Sparkles in the Church Yard" has often been referred to as "Negro opera," because of its melodic changes in melody.

Harry T. Burleigh, Nathaniel Dett, J. Rosamond Johnson, Will Marion Cook and other Negro composers in recent years have attracted the attention of devotees of music by arranging the folk songs of their race more in keeping with the ideas of modern harmony, and making it possible for these numbers to be rendered with orchestral accompaniment. Harry T. Burleigh's arrangement of "Deep River," occasioned more than the ordinary interest among white people in Negro spirituals. Prior to that time few white singers personally attempted the rendition of them.

But the Fundamentalists assert that while in the new arrangements the harmony is more highly developed, the songs are robbed of their melody—"that the soul is taken out of them." The original Fisk Jubilee Singers who introduced Negro songs to the American and European public years ago did not sing with accompaniment, save occasionally with the organ, it is argued.

"Relative to my arrangements of Negro music for male and mixed voices in quartet or large ensemble form, I lay no claim to being a composer or an authority on Negro music; but I try to make these arrangements sound as I heard them in my boyhood days in the churches and by the fireside," says Mr. Elkins. "Some people who have heard them say they appear more natural because they do not contain the ideas of development employed by other writers of music of this modern time.

"I do not wish to convey the impression that I feel capable of doing with our music what some of our leading Negro composers have done, neither do I want to appear as criticizing them in the effort to develop Negro music. I am a great admirer of Burleigh, Cook, Dett and J. Rosamond Johnson. In my judgment they have done fine work in developing the music of our race; but when it comes to having a group of Negro singers render our music I get better results when I give it to them in original style, because they seem to get more feeling in their rendition and are less prone to beautify these songs in a cultivated manner.

"These songs go over wonderfully well even when sung by mediocre singers. I often say to my colleagues,

what would white people do or say if they had a chance to hear these songs by Negro singers systematically trained to do the numbers without pretense and with a deep sense of appreciation for their meaning."

Harry T. Burleigh, who occupies a high place in the realm of music, expresses himself on the subject in the following vein: "The country has been made familiar with the folk songs of the Negro through the jubilee singers who have delighted audiences for years with their characteristic interpretations of these old melodies.

"These same jubilee singers might shake their heads in disapproval of my arrangements, but so long as these songs remained in their primitive form, they were available only to Negro singers. In their present form they are available to all singers—they are given to the world. The depth of harmonic effects which has been added is of universal quality which lifts them from the Negro as his peculiar property and gives them to the public at large.

"My desire was to preserve them in harmonies that belong to modern methods of tonal progression without robbing the melodies of their racial flavor. One critic said: 'The wild grape has been transformed into a delicious wine, in commenting on my harmonizations.

"True, the folksong element, so far as the music is concerned, has been refined and elevated in art value to a plane where musical worth absorbs the attention, but there is no mistaking their origin, for rhythmically they retain their original charm. The choice of chords does not impress me as being forced—though I am aware that the same choice would not have been possible when the songs were conceived. This practice is legitimate enough and need not precipitate a discussion as to whether folk songs should be presented in their original form. None of them is, but only seems so when the harmonic context is elementary enough to sound ancient."

Members of the Dextra Male Chorus organized to give William C. Elkins' interpretation of how Negro spirituals should be sung are: First tenors, Clarence Tisdale, George Jackson, E. Taylor Gordon, Lloyd G. Gibbs, Henry Pleasants, Carlton Boxill, Robert Jones, William Loguer, Adolph Henderson, Frank D. Williams, Sidney Helms, William Conaway and William B. Crampton.

Baritone, James A. Thomas, Charles L. Thorpe, H. Webster Elkins, Frederick Weaver, Samuel A. Kelsey and Everard Dabney, Basses, Arthur H. Payne, James E. Lightfoot, William Holland, George R. Summers, Jerome Jones, Theodore Hope and Lloyd C. Smith.

Negro Spiritual Rendition Stirs Up Big Composers War

By Lester A. Walton

(In the New York World)

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Harry T. Burleigh, Nathaniel Dett, J. Rosamond Johnson, Will Marion Cook and other Negro composers in recent years have attracted the attention of devotees of music by arranging the folk songs of their race more in keeping with the ideas of modern harmony, and making it possible for these numbers to be rendered with orchestral accompaniment. Harry T. Burleigh's arrangement of "Deep River" occasioned more than the ordinary interest among white people in Negro spirituals. Prior to that time few white singers personally attempted the rendition of them.

But the Fundamentalists assert that while in the new arrangements the harmony is more highly developed, the songs are robbed of their melody—"that the soul is taken out of them." The original Fisk Jubilee Singers who introduced Negro songs to the American and European public years ago did not sing with accompaniment, save occasionally with the organ, it is argued.

"Relative to my arrangements of Negro music for male and mixed voices in quartet or large ensemble form, I lay no claim to being a composer or an authority on Negro music; but I try to make these arrangements sound as I heard them in my boyhood days in the churches and by the fireside," says Mr. Elkins. "Some people who have heard them say they appear more natural because they do not contain the ideas of development employed by other writers of music of this modern time.

"I do not wish to convey the impression that I feel capable of doing with our music what some of our leading Negro composers have done, neither do I want to appear as criticizing them in the effort to develop Negro music. I am a great admirer of Burleigh, Cook, Dett and J. Rosamond Johnson. In my judgment they have done fine work in developing the music of our race; but when it comes to having a group of Negro singers render our music I get better results when I give it to them in original style, because they seem to get more feeling in their rendition and are less prone to beautify these songs in a cultivated manner.

"These songs go over wonderfully well even when sung by mediocre singers. I often say to my colleagues, 'what would white people do or say if they had a chance to hear these songs by Negro singers

systematically trained to do the numbers without pretense and with a deep sense of appreciation for their meaning." Harry T. Burleigh, who occupies a high place in the realm of music, expresses himself on the subject in the following vein: "The country has been made familiar with the folk songs of the Negro through the jubilee singers who have delighted audiences for years with their characteristic interpretations of these old melodies."

The depth of harmonic effects which has been added is of universal quality which lifts them from the Negro as his peculiar property and gives them to the public at large.

"My desire was to preserve them in harmonies that belong to modern methods of tonal progression without robbing the melodies of their racial flavor. One critic said: 'The wild grape has been transformed into a delicious wine,' in commenting on my harmonizations.

"True, the folksong element, so far as the music is concerned, has been refined and elevated in art value to a plane where musical worth absorbs the attention, but there is no mistaking their origin, for rhythmically they retain their original charm. The choice of chords does not impress me as being forced — though I am aware that the same choice would not have been possible when the songs were conceived. This practice is legitimate enough and need not precipitate a discussion as to whether folk songs should be presented in their original form. None of them is, but only seems so when the harmonic context is elementary enough to sound ancient."

Members of the Dextra Male Chorus organized to give William C. Elkins' interpretation of how Negro spirituals should be sung are: First tenors, Clarence Tisdale, George Jackson, E. Taylor Gordon, Lloyd G. Gibbs, Henry Pleasants, Carlton Boxill, Robert Jones, William Loguen, Adolph Henderson, Frank D. Williams, Sidney Helms, William Conaway and William B. Crampton. Baritone, James A. Thomas, Chas. L. Thorpe, H. Webster Elkins, Frederick Weaver, Samuel A. Kelsey and Everard Dabney.

Basses, Arthur H. Payne, James E. Lightfoot, William Holland, George R. Summers, Jerome Jones, Theodore Hope and Lloyd C. Smith.

National Negro Art School Begins Second Season

Institution Promotes Artistic Talent and Raises Standard of Stage

New York City, N. Y., Sept. 25. — The National Negro Ethiopian Art Theatre School, Inc., fostered by the Harlem Community Theatre Organization, plans to open its second season's activities by the registration of pupils for the 1924-25 term during the period of September 22 to 27.

This institution, representing the cherished ambition of Mrs. Ann Wolter, of Carnegie Hall, first opened its doors in March, 1924, and the response which met the effort was so gratifying to Mrs. Wolter and those who had become associated with her in the movement. When the school closed for the summer on June 19, more than 400 pupils had been given instruction.

Based on the support given the school during this three-month term, Mrs. Wolter expressed the belief that the ensuing term would see an enrollment of 1,000 or more. Advance inquiries indicate that when the registration books are opened on September 22, there will be such a response as to bear out the optimistic opinion of the school's founder.

TO HELP ARTISTS

The National Ethiopian Art Theatre School is designed to supply opportunity to artists and playwrights of the race, and to furnish a medium for the offering of their contributions to the art of the world.

For the proper realization of this desire, however, the race must render such help as it contains. The development of plans already formulated calls for the construction or securing of a suitable small theatre in Harlem as a beginning, to be followed by a natural expansion which it is hoped will culminate in a larger edifice down town.

FIRST PLAY OCTOBER 15

Plans are now being perfected for the first promotion of the fall season a dramatic play to be given by pupils of the school at a midnight performance on the night of Wednesday, October 15, at the Lafayette Theatre. Those in charge of the production are bending every effort to make it a notable and unusual affair. Proceeds from the play are to be devoted toward the securing of a suitable structure for the theatre's needs, and it is planned to produce plays monthly during the succeeding season.

The faculty of the school embraces many of the best known figures in New York City, white and colored, in the various departments of artistic endeavor. Mrs. Wolter, with wide experience, is the general director; and George Bamman, of the faculty of the American Academy of Dramatic Art, is scenic and technical director. The director of dancing is Henry Creamer, and Albert W. Noll, of Carnegie Hall, is director of music.

Roland Hayes Gets Notable Ovation Friday in Third New York Recital

Allen Writes Interestingly on Success of Great Tenor — Also Tells of Reception for Noted Composer and Pianist Last Week.

By CLEVELAND G. ALLEN

Roland Hayes, the famous Negro tenor, received a notable ovation at Carnegie Hall last Friday evening, when he appeared in a benefit concert for Fisk University. Grateful to Fisk University for inspiring him in the early days of his career, and to show some appreciation for that fact, Hayes set aside a date when he could give a recital, the proceeds of which would be turned over to the university.

Carnegie Hall, one of the most magnificent music halls of the country, was crowded with an audience that packed every bit of available space in the big auditorium, with hundreds standing and as many turned away.

The audience gave the singer an ovation which told of the place he holds in the affection and esteem of the music loving public. He was a tribute one rarely gets, and of which any singer might well be proud. The audience was made up of trustees of Fisk, music students from the leading conservatories and studios, leading concert artists of New York and the country, and school and class mates of the singer.

It was his third appearance in New York this season, and the singer has never appeared to better advantage. His recital was distinctly a triumph. He sang with his usual artistry, disclosing a voice of fine texture and beauty which at all times he had under splendid control. He measured up to every exacting test of the cultivated singer. The program Mr. Hayes offered brought out his powers as a singer and embraced numbers from Bach, Handel, Brahms, Wolf, Schonberg, Quilter, Rachmaninoff and Negro spirituals. In his German numbers, which opened his program, he showed a fine knowledge and background of that language, and sang these numbers with high regard to technique. His interpretation, enunciation, poise and tonal shading in these songs were admirable. He offered as the first of his encores a number from Handel, entitled "Oh, Wouldst Thou Gain the Tender Creature." In his English songs, which were carefully selected, he sang with fine discrimination, especially in "Murmuring Zephyr," a number which calls for remarkable breath control. He closed his pro-

gram with a group of Negro spirituals, the first of which was "In a Bat Day."

In the singing of these spirituals, the folk music of America, the singer brought an interpretation that showed a knowledge and background of this music gained from his student days at Fisk University. He brought to the spirituals the same finish, poise and technique of the other songs, and they received the same reception from the audience.

One suggestion I would like to make to the singer is to group his English songs, instead of sandwiching them in with the foreign language songs. If the English songs were grouped like the spirituals they would be enjoyed more. After every group of songs the singer was recalled for encores, which he generously gave.

Long after Hayes had retired to the artist room the audience still lingered, hoping the singer would appear again. They clapped and even cheered, and reluctantly left when they saw that the singer was not going to return. The writer heard fine praise for the singer as the audience left the hall. They spoke of his diction, his ability to sing so well in German, his poise, and his thorough musicianship.

Hayes was accompanied by William Lawrence, one of the most capable accompanists on the concert stage. He gave the singer fine support, and his playing was one of the delightful features of the evening. The recital won new laurels for the singer. It had a touch of the sentimental, for it expressed gratitude on the part of Mr. Hayes for the inspiration and help he received at Fisk University. The recital netted \$5,000, which was sent to Fisk. Hayes will appear again at Carnegie Hall on Friday evening, January 16. He will be heard throughout the country until March, when he will return to Europe.

NEW YORK CITY TIMES

DECEMBER 7, 1924

NEGRO SINGERS ONE SINGS.

Julius Bledsoe Again Gives a Matinee of Songs in Four Languages.

Julius Bledsoe, a negro baritone from Texas, now a medical student at Columbia, reappeared in a matinee of songs in four languages yesterday at the Town Hall. His audience recalled him after Purcell's "Conjuror's Song" and it endorsed not only one of Brahms's "Liebeslieder," Duparc's "Invitation au Voyage," lyrics of La Forge and Emil Polak, his accompanist, but also the "spirituals," "Go Down, Moses" and "Keep a-Livin' Along," to which he added "They Have Laid Away My Lord."

The singer's diction, least clear in English, still lags behind his dramatic intelligence and remarkable hushed tones of a natural beauty rare on the professional stage.

CANADIAN SINGER WINS FIRST PRIZE IN CONTEST

Toronto, Can.—In a musical contest held in the great amphitheater of this city recently in which musical artists from all over the country participated the first prize in singing among males was won by C. Andrew Johnson, baritone. Twenty-two of the contestants were white.

The big amphitheater was crowded during the competition, and even before the adjudicators pronounced Mr. Johnson the winner the enthusiastic audience had singled him out for the loudest applause. The prize was a gold medal.

Of the 23 competitors only seven were chosen to sing at the final competition. The test piece for this group was "Sons of the Sea" by Coleridge-Taylor.

ROLAND HAYES TAKES BOSTON

Boston, Mass., Oct. 16. — Mr. Roland Hayes' concert in Symphony Hall attracted a capacity audience all of whom were enthusiastically representative of the singing of the artist.

Warren Storey Smith, of the Boston Post, said in part: "It is, of course, in pieces such as 'In a Myrtle Shade' from 'Manon' or the song of Handel added to the German group, Jensen's 'Murmuring Zephyrs,' or Griffes' charming 'In a Myrtle Shade' which yesterday must be repeated, that Mr. Hayes is at his vocal best. Here he is unsurpassed by any tenor now on the American concert stage, while in the singing of the Negro Spirituals he is altogether unapproachable."

ROLAND HAYES' VOICE THRILLS WHITE HEARERS

Large Crowd Incredulous at First Is Soon Convinced by Marvelous Singing

To the comparatively large audience at the City auditorium Thursday night Roland Hayes seemed to be quite as much a revelation as the smaller audience in the same hall last November. So far as could be estimated, more or less casually, the audience was composed of about equal numbers of white and Colored persons. Following their long-established custom, as observed by this column conductor, the Colored people were led by modesty and polite restraint to refrain from conspicuous demonstration of interest, too. It is believed the white people could not quite trust their ears: they thought too much had been said, too much must have been said, about this Negro singer; and they waited to be sure their ears were not deceiving them.

It did not take them long to be convinced. By the time Hayes had sung two Handel pieces, "Care Selfe" from "Atalanta," and, for encore, "Would You Gain the Tender Creature" from "Acis and Galatea," they knew they were listening not only to a rare voice, but to a master of legato singing. This young Georgia Negro—think of a Negro's being permitted to grow up an artist in Georgia—sings Handel's flowing phrases as Evan Williams used to sing them, as John McCormack, as this column has said before, sings them. He places them with the impetus without apparent effort without an evident stroke, if we like to be technical and, apparently, lets them float in beauty.

Still, the average audience does not care particularly for fragmentary Handel, and for the interposed floridity of a Galuppi air last night's audience had only admiration for the flexibility it displayed of the man's voice and for his control of it. When he sang two songs of Schubert, the emotional quality of the artist began to make its appeal, and when he sang the Franz song, "For Music," in English, he sang it so beautifully, so flawlessly, so exquisitely that nothing about him mattered except that he was a human instrument, wonderfully played upon by his own imagination and his own intelligence and his own schooling.

For encore to this last group—and he was compelled to sing again after every group—he sang a Dvorak arrangement of "By the Waters of Babylon." What this is from, if it is from anything, I don't know. But it is an amazing and tragic lamentation, as terrific as is Coleridge-Taylor's choral arrangement: there is indeed a similarity between the two—certainly as Hayes sang Dvorak's Thursday last. Perhaps that was natural: Coleridge-Taylor came from "the islands," but he must have felt as this singer must feel. Shy should their lamentations be in the same mood. At any rate, Hayes made his lamentation a thing of aching pathos.

Then he sang an English group, marked by transitions from the dramatic to the softest and purest of very high and very soft tones—of these tones, too, he is a master. And for encore to this group, he repeated one of his programmed numbers of last year, "Le Reve," from the "Manon" of Massenet, and made it a dream indeed.

Because he is, perhaps, better fitted than any man in the world to do this particular style, his group of spirituals was most interesting. The word is too slight: his group of spirituals was most inspiring. Some of our own people, who ought to know better, have an idea that Negro spirituals are in the nature of comic songs: they are not; they are not. If they are heard without understanding, the words of some of them may seem amusing. If they are heard with understanding, they are no more amusing than any other manifestation of religious fervor and faith. Often, the faith they voice is so confident, so exalted in its certainty, that they are bright: Hayes makes those of this character shine, as in the "robbed" measures of "Every Time I Feel de Spirit" and of "Ride On, Jesus." But there is nothing of brightness in "Swing Low, Sweet Chariot."

NEW YORK CITY HERALD
OCTOBER 26, 1924

Roland Hayes in First Fall Recital At Carnegie Hall

Negro Tenor Delights Large Audience With Choice of Songs and Manner of Voice and Presentation

Roland Hayes, the remarkable tenor, who has sung with such conspicuous success in both American and European concert halls, gave a recital yesterday afternoon in Carnegie Hall, his first of the present season.

The special distinction of Mr. Hayes as an artist is his restraint, his sobriety, his continence of taste. He makes no ad captandum appeal whatsoever, either by his choice of the

music that he elects to sing, or by his manner of singing it. There was not a song on his program yesterday that was calculated to tickle the ears of the groundlings. The printed list began with Mozart's aria, "Per pietà, non rancore," which Wolfgang wrote in 1788 for the German tenor Adamberger. Then came a group of Lieder—Schubert's "An die Leier," Schumann's "Geisternähe," and Hugo Wolf's superbly impassioned "Beherzigung." Three American songs followed: Griffes' "In a Myrtle Shade," Whelpley's, "I Know a Hill," and Warren Storey Smith's, "A Caravan From China Comes"—good songs, all of them, especially the first and the third. The final group consisted of four Negro Spirituals. To these scheduled songs Mr. Hayes added a number of encores—by Schubert, Dvorak, Rachmaninoff, and others; and he repeated the songs by Schumann and Griffes.

As before, Mr. Hayes made a deep impression by the skill, the refinement, the sincerity of his art. His sense of time, his feeling for style, his command of nuance, were exquisite. The voice itself is not one of extraordinary beauty; yet Mr. Hayes, through his adroitness and finesse and resourcefulness, does astonishing things with it; and often he compasses poetry and eloquence of an uncommon sort.

In the earlier part of his recital yesterday his singing was always impeccable in its intonation, and his voice in forte passages was sometimes de-

OCTOBER 26, 1924

cient in resonance. But his mezzo-voice effects are delicious, and he made irresistible use of them yesterday.

A large audience greeted him warmly and was loth to have him leave the platform.

Mr. William Lawrence, a pianist of his own race, provided him with admirable accompaniments.

MAJOR LOVING IS RESERVE OFFICER

Washington, Sept. 26.—Walter Howard Loving, recently retired as major and band leader of the famous Philippine Constabulary band, Manila, was on Sept. 11 appointed a major in the United States reserve corps.

Major Loving ranks among the world's greatest band leaders. He is a graduate of the Washington high school class of 1897, and of the New England Conservatory of Music in 1898, with high honors.

He went to the Philippines as a second lieutenant and band leader of the 48th volunteers in 1899, and the Philippine Constabulary was organized in 1901 he was selected by Gen. Henry T. Allen to organize the band. At the St. Louis exposition in 1904 the band was awarded first prize. The band was last heard here at the inauguration of the late President Harding.

PHILADELPHIA N. AMERICAN
OCTOBER 11, 1924

HAYES LIVES UP TO VOCAL REPUTATION

Forum Audience Responsive to Recital by Colored Tenor

An event of importance in the musical season was the appearance last evening of Roland Hayes, colored tenor, in the Philadelphia Forum course at the Academy of Music.

The auditorium was packed by an enthusiastic audience which testified to the merited success of the distinguished vocalist in no uncertain manner.

Mr. Hayes, who received his vocal training in Boston and Europe, is quite equal to the reputation that preceded him. His voice, a lyric tenor, is beautiful in quality, whether singing sotto voce, full or falsetto; the passage from one quality to another being without a break. At no time did he display a robust, clarionlike tone, but when necessary he had sufficient power in clear tenor medea to show a full gamut of tone from the pianissimo up. Never strident, always sympathetic and luscious.

He was equally at home in the classics of English song, German lieder, French arias and negro spirituals. After the somewhat ungrateful "Beherzigung" of Hugo Wolf, the too orchestral accompaniment causing him to strain his voice to the utmost, he gave as an encore a most delicious rendering from Handel's "Alceste," in which delicacy of phrasing, enunciation and perfect rhythm were equally satisfying.

The audience seemed to hunger for the "spirituals," which embraced the last part of the program. His rendition of those numbers, including a number of encores, among which was the ever favorite, "Swing Low, Sweet Chariot," almost carried the audience to their feet.

The accompaniments were tastefully played by William Lawrence with, however, an occasional tendency to overdone.

NEWARK NINE NEWS
SEPTEMBER 13, 1924

Roland Hayes, the noted negro tenor, will give a song recital in the hall of the Barringer High School Tuesday night, October 7, under the auspices of numerous members of his race in Newark and neighboring cities. Mrs. Stella B. Wright of this city heads the committee bringing him here.

The opportunity to hear not only the greatest vocal artist the colored race has produced, but a singer whom the most authoritative critics in this country, London, Paris and Berlin have acclaimed, is not to be lightly ignored by any one who delights in beautiful tones, skill in using them and exceptional ability in interpreting the most exacting songs.

In New York last season Mr. Hayes gave three recitals. At the final one Aeolian Hall could not accommodate all who sought admission. The critics applauded his work, declaring him to be one of the finest artists heard in recitals in Manhattan during the year. He has appeared as soloist with the Boston Symphony Orchestra and in London, Paris and Berlin he captivated his audiences and moved the reviewers to write enthusiastically about him.

135th Street Library.

From October 1 to November 1, there will be at this branch an exhibition of paintings, sculpture and pencil drawings by James Lesesne Wells, a former student at Lincoln University, and at the National Academy of Design, now studying at Columbia University, where he is specializing in art.

On October 1, Mrs. Nella Imes will come to this branch to take the position of children's librarian. Mrs. Imes was on the staff here in 1922 before entering the Library School of the New York Public Library from which she graduated in 1923. During the past winter she was an assistant in the children's room of the Seward Park Branch at 192 East Broadway. Mrs. Imes will be glad to welcome parents and children to the children's room which is open on schooldays from 12 to 1 and on Saturdays and holidays from 9 to 6.

The North Harlem Community Forum will resume its weekly meetings during October. If those who are interested in its activities will leave their names and addresses at the Library notices of meetings will be sent.

Young Florida Artist To Exhibit Examples Of His Work at 135th St. Library

James Lesesne Wells, a young Florida boy, is studying at Columbia University, specializing in painting and sculpture. During the month of October he will give an exhibition at the West 35th Street branch of the New York Public Library a collection of his paintings, pencil drawings and modeling.

Young Wells, now about 22, has been studying since he was 12 years old, first in Florida, where he won two prizes, a blue ribbon and \$50 in gold at state fairs; and later at Lincoln University, Pa., and the National Academy of Design in New York. He has exhibited his work at Holt's Gallery, Philadelphia; James Exhibition, Washington; and in the Library at Lincoln University.

PUSHKIN MSS. DISCOVERED

Unpublished Work of Famous Russian Author Brought to Light.

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RIGA, Sept. 10.—Among the documents discovered at Borevitch in

have been found by the Russian writer, Pushkin, who a hundred years ago was banished for his political opinions to the Russian North. They include a model of Napoleon's Egyptian campaign. There are also a description of the Guild hall in London and some verses on Czar Nicholas I. as well as some of the Russian folk songs and folk tales.

Landscapes And Portraits In Oil Shown

16 Paintings, 6 Sculptures
and 10 Pencil Sketches
Among Works.

NEW YORK, Oct. 2—James Lesene Wells, young artist from Georgia and now a student at Columbia University, opened on Wednesday, Oct. 1, an art exhibit at the West 135th Street Branch of the New York Public Library, 103 W. 135th Street, which is to remain open during the entire month. The exhibition is composed of thirty-two pieces—16 paintings, six sculptures and ten pencil sketches.

For the past three years Mr. Wells has had on exhibition samples of his work at the annual Negro Art Exhibit at the Library. After attracting considerable notice Ernestine Rose, the Liberian, noticed Mr. Wells to offer an exhibit exclusively of his own work. The majority of Mr. Wells' work are landscapes and portraits done in oils. He is an adherent of the "impressionistic movement" in art, and says he likes landscape work best. He also has portraits in clay and pencil, and one water color. The pencil sketches are Negro types, with one charcoal drawing entitled "A Daughter of Ethiopia." "A painter should not look at the thing itself," he said to a Courier reporter, "but at the fine composition and arrangement. That is the main thing in art appreciation."

Mr. Wells was born in the campus of Gammon Theological Seminary at Atlanta, Ga., in 1903. He later went to Florida Baptist Academy at Jacksonville and studied under Prof. Alfred Simms, teacher of art and decoration, while also pursuing his regular highschool course. He won first prize at a State Fair in Jacksonville at the age of 13, and won \$50 prize for drawing and water color painting at Jacksonville at the age of 14. He came to New York in 1919 and began studying at the National Academy of Art and Design, giving this up a short time later to enter Lincoln University in Chester, County, Pa., But

the art advantages were not what he wanted at Lincoln, so he returned to Columbia, where he is now in his senior collegiate work.

Mr. Wells exhibited his work at the New York Public Library in 1921, 1922, 1923; at the Tanner Exhibition in Washington, T. C., at the Dunbar High School in 1923; at Hilt's Gallery in Philadelphia in 1923. While at Lincoln University he gave an exhibition of eighteen paintings.

ROLAND HAYES' CARNEGIE HALL CONCERT FILLS BIG AUDITORIUM

Sings Beautifully to Large Audience That Proves Remarkably Responsive

Roland Hayes, the great Negro tenor, here the Roland Hayes wonderful who has recently completed a tour of voice carried us to supreme heights Germany and Central Europe, made his with him.

fall appearance at Carnegie Hall on Saturday, Oct. 25, at 2.30 p. m.

Carnegie Hall was filled to its capacity there being hardly any standing room left. The audience was very appreciative, and great applauded the singing of his selections.

The recital began promptly at 2.30 p. m. with the singing of concert airs, "Per Meta, non Ricacate," by Mozart. This selection was rendered in truly Roland Hayes' form. The second part was also in German, "An Die Leier," by Schubert; "Geisternahe," Schumann; "Eberzige," etc.

The audience was so appreciative at this time that Mr. Hayes sang two additional German songs by request.

The third part of the program was devoted to the English classics:

"In a Myrtle Shade," Griffer; "I Know a Hill," Whelpley; "A Caravan from China Comes," Storey-Smith.

Mr. Hayes also sang "Silent Night," and "By the Walks of Babylon."

The third part was devoted to Negro spirituals; "By and By," arranged by Anthony Bernard; "Done Made My Vow to the Lord," arranged by Percy Parham; "Poor Mourner's Found a Home at Last," "Ride on Jesus."

We had been waiting this opportunity to feel the deep sentiments of these selections as they were carried to us by the spiritual voice of one of our own people. We feel that these spirituals are a part of us and love to hear them ably rendered.

The requests were now so numerous that Mr. Hayes had to read them over. Then he selected two and sung them with a feeling that was surpassed only by the sentiments they profounded.

Before singing, "Sit Down," Mr. Hayes gave a short bibliographical sketch of this selection. It was the story of an old lady who dreamt she was in heaven and wished the Lord would just let her "Sit Down." It was

"The Crucifixion" was rendered without the aid of an accompaniment. It was the charm of this unexcelled musical voice was carried by its full tone, without the least effort, to all parts of the house.

Mr. Hayes was ably assisted at the piano by William Lawrence.

Roland Hayes will give a second recital in Carnegie Hall on Friday, Nov. 28. The entire receipts are to be given to Fish University.

PA. WOMAN THOT ROLAND HAYES TO BE WHITE

Philadelphia, Pa., Nov. 6.—After reading the many accounts of the triumphs of Roland Hayes, the celebrated tenor, in Europe and this country, Mrs. Ethel Moore, white, of 5716 Springfield avenue, was desirous of hearing him sing.

On his recent appearance in this city she remarked to her maid that she was terribly shocked on discovering that she thought Hayes was a halfwhite man or light in color. She stated that when Hayes made his appearance on the stage, and the audience, which was white, and the applause that greeted him, she was dumbfounded to see that he was dark as he was. It was not until he uttered the first note that she realized that what she had read about him was more than true. Then at the end of his first number she joyfully joined in with the many others with her belated applause. And she made up for lost time.

Nothing but the greatest of comment did she have for the man of color who had convinced her that white blood doesn't always deliver the goods. And all during the day she kept the telephone busy telling her many friends what they missed by not hearing the Negro tenor. Mrs. Moore admitted that she was

very sorry to have had such a misleading idea about colored people, and now she is convinced that colored people, who have not a trait of white blood in their veins are capable of reaching the highest peak in their profession that will put them on the same level with people of the white race. Since Hayes' triumph in Europe he has convinced many others like Mrs. Moore.

Hayes is singing for Fish University.

Many boxes have already been taken for the recital to be given by Roland Hayes at Carnegie Hall on Nov. 28 as a benefit for Fish University at Nashville, Tenn. Some of the box subscribers are Paul D. Cravath, Dr. and Mrs. Frederick S. Lee, George Foster Peabody, Mr. and Mrs. Louis Slade, Miss Louise Brooks, Oswald Garrison Villard, Mrs. Henry Villard, Miss Caroline S. Chapin, Charles A. Coffin and Mrs. Henry S. Villard.

OTTO H. KAHN PAYS TRIBUTE TO JAZZ

Says It Must Eliminate Clowning and That Public Should Help, Not Carp.

PRAISES AMERICAN STAGE

Places the United States First in Architecture—Supports Brooklyn Little Theatre.

Jazz music received a kindly word last night from Otto H. Kahn, Chairman of the Board of Directors of the Metropolitan Opera Company, in a speech at the Brooklyn Chamber of Commerce in support of the Brooklyn Little Theatre project.

American art in general was reviewed by the speaker, who found it going forward, borne on an advancing tide. In the field of architecture he placed the United States first and he found that the American stage had made great progress in the last few years, both in acting and in playwriting.

"It does not seem to me beside the point to allude to the fact that America did create within the recent past a musical expression—imperfect as yet and spotted with crudities, but vigorously alive, characteristically novel and distinctively its own—namely, the much discussed thing called jazz," said Mr. Kahn.

"It is easy enough to deride or disparage that thing, but any movement which, in its rhythm and in other respects, bears so obviously the American imprint, which has divulged new instrumental colors and values which has taken so firm a footing in our own country and is an object of such great interest to foreign musicians visiting here—any such movement has a just claim to be taken seriously. Just as other and similar bands in

the southern countries of Europe are an expression of the art of their respective peoples, so a first rate jazz band, or particularly a first rate Broadway revue or musical comedy, with its swiftly rushing pace, the spontaneous grace, zest and swing of its dancing, the tang of its humor, the kaleidoscope of its color, the hustling, palpitating rhythm of its orchestra, has more claim to be ranked as an approximation to American art than a savorless grand opera composed with painstaking erudition and technical impeccability after the model of Wagner, Debussy or Strauss.

"There is a vast amount of talent among players and composers of jazz. It will have to purge itself of crudities. It will have to throw upon vulgarities. It will have to eliminate, not humor, but clowning. It will have to aim, as some of its leaders do, at evolution from its present stage. We should try to help and hasten that process."

ST. JOSEPH MO. GAZETTE
AUGUST 18, 1924

Old Negro Spirituals On Y. W. C. A. Program

All the emotional fervor of the old negro spirituals was brought to the vesper service Sunday afternoon at the Y. W. C. A., when a quartet of negro men sang their folk songs for the audience. Mrs. H. L. Buren, secretary at the Blue Triangle league, told of the history and meaning of the negro spiritual songs, and her talk was illustrated by the quartet.

"Soon Ah Will Be Done With the Troubles of the World," a song originating in the old slave days, was sung first, and impressed everyone with its beauty and plaintive minor refrain. This was followed by "Inching Along," "I Couldn't Hear Nobody Pray," "Standing in the Need of Prayer," "Listen to the Lamb" and "Steal Away."

The quartet was composed of George Brewer, Clarence Brewer, Oliver Browning and Noah Peterson.

A GREAT NEGRO SINGER

Roland Hayes, Georgia negro, is now one of the celebrated tenors of the world. The New York Times says that his income is \$100,000 a year. At he sings, some say "without accent," in German, French and Japanese. He has appeared before the sovereigns of a number of foreign States, notably the King and Queen of Great Britain. He gives special attention to the negro spirituals, and his art has been highly praised by discriminating critics throughout the world.

Hayes is not another "Blind Tom," he is not a freakish prodigy, but a self-made, broadly cultivated man, whose mastery of an art was achieved after bitter years of toil and struggle. He is a graduate of Fiske University, having worked his way through.

Music-1924.

Roland Hayes Achieves

New Triumphs In Second Recital In Town Hall

Since Roland Hayes returned to America two months ago, he has made a number of appearances on the concert stage, in various sections of the country, and both the critics and the public have acclaimed his genius and his art. He sang in New York on December 1 and captured the Metropolis. He came back for a second recital (on Thursday, January 3, at Town Hall), and to say that he repeated the triumph of his first appearance is putting it very mildly.

It were far better to say that he created new triumphs, for he unfolded to an audience that filled every available seat in the orchestra, boxes and balcony, to which were added chairs that filled the stage, and then left many standing, new and unexpected beauty of tone, variety of color, exquisiteness of technique, and clarity of interpretation.

Mr. Hayes presented a program differing from that of his first recital in that there were two groups of Negro songs, one Spiritual, the other secular. Two other groups sung by Mr. Hayes were made up of songs by Handel, Caccini, Scarlatti, Berlioz, Beethoven, Schubert, Duparc and Santoliquido.

The singing of these groups was a revelation of the development attained by this young Negro artist. There was, first of all, authority of utterance. So completely is Mr. Hayes master of his art that there is never any straining for effect. Simply, tenderly, with pathos, yet with power, he gave to each of these songs an atmosphere of sympathy and understanding that brought his hearers into an intimate aura of pleasant and agreeable association with composer and singer alike.

There was a wider range of mood and expression in this second program than was contained in the first, and this gave the singer need to call upon vocalistic resources that were not used in the premier recital. But this additional tax only served to accentuate the artistic growth and technical development of the singer. Without coarseness and without apparent effort, Mr. Hayes gave power and rugged strength where it was demanded, maintaining through all the gamut a transcendent element of sweetness and purity of tone-quality.

The reception accorded him by the audience was ovational in its intensity. When he walked out on the platform to sing the first group it was several minutes before he could proceed, so cordially was he greeted. After each number the appreciation of the audience was almost embarrassing to the singer. Encores were graciously accorded after each group, and in two instances Mr. Hayes had to repeat numbers in groups.

The first group included "Where'er you walk" from "Semele" (Handel), "Amarilli" (Caccini), "All'Aquisto di Gloria" (Scarlatti), and "Le Repos de la Sainte Famille" (Berlioz), to which was added, as an encore, "It was a lover and his lass" (Roger Quilter). The second group opened with "Adelaide" (Beethoven), "Du bist der Ruh" (Schubert), "L'invitation au voyage" (Duparc), and "Persian Poem—Omar Khayyam" (Santoliquido). The encore to this group was Schubert's "Die forelle."

Then came the Negro songs. The first group was made up of Spirituals—"Go down, Moses" and "Deep River," arranged by Burleigh, "I've got a robe," Mr. Hayes' own arrangement, which was repeated in response to the insistent demand of the audience, and "Steal away," arranged by Lawrence Brown. So enthusiastic was the audience that two encores had to be given—"Every time I feel the spirit" (Lawrence Brown), and "Nobody knows the trouble I see" (Burleigh).

The final group was of secular Negro songs, the first of which was the weird "Water Boy"—the convict song arranged by Avery Robinson. "Didn't it rain," which had to be repeated, "O rock me, Julie" and "Scandalize my name," all H. T. Burleigh's arrangements, concluded the program. But even with all

this plethora of song effort the audience refused to be satisfied until Mr. Hayes came back and sang, unaccompanied, that heart-searching melody, "The Crucifixion," the theme of which was given by Major N. Clark Smith.

Mr. Hayes is to sing at the Academy of Music, Brooklyn, on Saturday evening, January 19, and his final New York concert before returning to Europe will be at Carnegie Hall on Tuesday afternoon, February 5.

Heywood Broun Pays Fine Tribute to Hayes' Art

Among the notables present at Town Hall on Thursday evening, January 3, to hear Roland Hayes, was Heywood Broun of the New York World. In the anteroom behind the stage, after the recital, I met Mr. Broun and during the few moments of converse we had, he remarked that this had been his first hearing of the singing of Hayes, and that he regarded it as a wonderful effort. That this was a sincere expression is evidenced by the fact that in the World of January 5, Mr. Broun devoted his entire column, "It Seems To Me" (a literary symposium of distinguished merit), to telling his readers what he thought of Roland Hayes.

Mr. Broun's comments are unusual, and, coming from him, possess an authority and interest greater than attaches to the writings of the regular reviewers of music events. Because of this, the readers of this column are given an opportunity to read the Broun article in full, as follows:

It Seems to Me

By Heywood Broun

Roland Hayes sang of Jesus and it seemed to me that this was what religion ought to be. It was a mood instead of a creed, an emotion rather than a doctrine. There was nothing to define and nothing to argue about. Each person took what he liked and felt whatever he had to feel and so there was no heresy. And as for miracles, music itself is a miracle.

For that matter, I saw a miracle in Town Hall. Half of the people who heard Hayes were black and half were white and while the mood of the song held they were all the same. They shared together the close silence. One emotion wrapped them. And at the end it was a single sob.

"He never said a mumbling word," sang Hayes and we knew that he spoke of Christ, whose voice was clear enough to cross all the seas of water and of blood.

It was inevitable that the newspaper reports the next day should speak of Roland Hayes as "a Negro singer." In an important sense this is not quite truthful, for he is essentially "a singer."

Literally, there can be no quarrel with "a Negro singer." Mr. Hayes makes one of the favorite devices of us Nordics quite impossible. It is customary to say that when races mingle, all the worst in each strain comes out and yet when any Negro of note appears the comment is made, "Oh, of course it's his white blood which accounts for his ability." Roland Hayes is very dark bronze indeed, and his hair clings tight upon his head. No Nordic credits can be allowed in this case. This manifestation of genius belongs to Hayes and to his own people.

There is probably no doubt that Hayes is, head and shoulders, the greatest singer of his race, but he is not an accident. Before him there came others preparing the way. First, there was the tradition and then there was Hayes. Negro musicians in America have studied and trained themselves not only in their own music but in the music of the world and for the first ten years of his career it was from Negroes that Hayes learned and from Negroes that he received the appreciation and understanding which enabled him to go forward.

I had never heard Hayes until Thursday and almost all my preconceptions were wrong. I expected to hear a voice of great natural power and vitality, with a few rough edges here and there and a distinctly rugged, earthly quality. As a matter of fact, it is rather a small voice and the singing of Hayes is thor-

BOSTON SYMPHONY ORCHESTRA USES NEGRO RHAPSODY.

(Special to The Freeman).
BOSTON, Mass., Jan. 25.—Included in the Boston Symphony Orchestra's program last week was Henry G. Gilbert's Negro Rhapsody. It was produced at the Norfolk Festival of 1913, and inspired by the frenzied religious rite of the Negroes known as the "Shout." It opens with the theme of a "spiritual" in dance rhythm, which is worked up to a sounding climax, proceeds to a lyrical section based on another spiritual, and returns to the original dance theme, which rises to a still wilder outburst, followed by a drum roll. Then begins the section which seems to distinguish this from the composer's "Dance in Place Congo." A figure previously heard in wild dance rhythm becomes a solemn chant. This, the composer has said, is intended to represent the "spiritual vision toward which the Negro blindly gropes."

roughly sophisticated. I am not using it that way. I mean that to me the acquired skill and knowledge of Hayes is greater and more noteworthy than his natural equipment.

In the buzz after the concert I heard very often the comment, "Of course he sings Negro Spirituals magnificently." A man does not necessarily know how to sing Negro music simply by being a Negro. Deems Taylor prompts me to say that one of the best Italian singers in the world today is a Canadian. I have even heard it said that almost anybody sings Italian music better than the Italians. But this is a side issue. The point I have in mind is that Roland Hayes didn't do his best singing in that half of his program devoted to Negro Spirituals and secular songs. His best number was Berlioz's "Le Repos de la Sainte Famille."

However, I must admit that he sang spirituals very well indeed; and, for my part, I would rather hear spirituals than almost any other music. And yet there is one particular trick into which spiritual singers fall which nearly drives me wild. They will persist in acting as if they were funny. Hayes, of course, knows better than that.

A NEW TYPE OF LEADER

Roland Hayes, that new star scintillating upon the horizon of the musical world, will go down in history as one of the most powerful benefactors of the Negro race in the present decade. Already the influence of his genius has transcended the realm of music, and he typifies the type of leader depending upon universal ability to penetrate the boundaries of racial limitations.

What Roland Hayes has done in music is what some other genius can accomplish in science, in medicine, in art and the larger fields of human endeavor. The discovery of a cure for cancer, for instance, or any number of other needful discoveries, would have world-wide significance and would do more in a single sweep to solve the race problem than realms of agitation and talk.

This is the new type of leader that answers the question from Missouri. He is irresistible for he touches the high points of life where the truly great men and women find free intercourse and where the incident of color fades before the light of achievement.

NEW YORK CITY WORLD
JANUARY 5, 1924

It Seems to Me

By Heywood Brown

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In the 'buzz after the concert I heard very often the comment, "Of course he sings Negro spirituals magnificently." A man does not necessarily know how to sing Negro music simply by being a Negro. Deems Taylor prompts me to say that one of the best Italian singers in the world to-day is a Canadian. I have even heard it said that almost anybody sings Italian music better than the Italians. But this is a side issue. The point I have in mind is that Roland Hayes didn't do his best singing in that half of his program devoted to Negro spirituals and secular songs. His best number was Berlioz's "Le Repos de la Sainte Famille."

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Negro Spirituals

By NAN BAGBY STEPHENS.

(Miss Stephens is the author of "Roseanne," in which "spirituals" play an important part.)

RECENT custom of including at least one negro spiritual on concert programs has familiarized the public with songs long hidden from any but the Southern people, who, having always accepted them as part of the very fibre of their existence, did not recognize their full value.

For many years the slave songs, camp meeting tunes and the real spirituals of the church service were passed from father to son literally by word of mouth. Gradually they came to be regarded as worth recording. It is eminently fitting that men of the negro race—Burleigh, Coleridge-Taylor, Carl Ditton and others—should be the first to acquaint the music lovers of America with the songs of their own people. 1-27-24

There are as many different dialects among the negroes as there are in the various sections of Italy. The negro from the coast of South Carolina or Georgia speaks a foreign language to the wharf darky of New Orleans. And again, the negro from the lower part of Florida

tiful arrangement called "Goin' Home." But Southern people knew that the largo was based on the theme of an old slave song, "Massa Dear," and Dvorak made no secret of this fact.

Spirituals, being the elemental music of the race, are simple. They are not suited to the elaborations of a concert achievement, as some composers seem to think. Their beauty is so sincere, their appeal so direct, that they need no embellishment.

To hear them at their best one should pass by some small country church and listen to the singing from a distance. It is then that one hears the unusual harmonization, the weird humming cadences, the wonderful pathos and beauty of the negro music.

Rhythm is the foundation of their music, of their speech, of their motion. It is possible for them to listen to a sermon without some expression either of song or of rhythmical speech, so timed as to be in accord with the tempo of the minister's phrases. The result is astonishingly like well-rehearsed chanting, although it is never twice the same. The words of their spirituals seldom mean what the music makes of them, but we accept them as fitting without exactly knowing why. The songs must not be analyzed if one would keep their value.

Last Spring I had the pleasure of attending a service at Fisk University in Nashville, where three hundred singers delighted us with spirituals sung with that rare quality of voice, that simplicity and plaintive tenderness of the old plantation negro. It is a great contribution to our music of America that these songs are being preserved as race music by the negroes themselves. The school at Tuskegee, Ala., founded by Booker T. Washington, has a large chorus and a band which travels through the South giving concerts not only in the negro churches but in the concert halls of the larger cities. It is hard to estimate the influence of such organizations in contributing toward greater music for America. If each section of our country were to take the value and significance of its own particular music and followed the example of the negro choruses, we should have a foundation of folk music which would quickly develop into national value.

Race Student Sent
By School As One Of
40 Best Musicians

(Special to the Pgh. Courier)
CLEVELAND, O., Feb. 7. —
George Edwards, a senior student of E. Tech. High School, with two other students (white) was sent to Columbus, recently, to represent Cleveland High School's orchestras in a special concert given by a grand orchestra composed of the best musicians from 40 of Ohio's high schools.

PHILADELPHIA PA N AMER
JANUARY 16, 1924

NEGRO GIRL SINGS
FOR MATINEE CLUB

**Marion Anderson, Con-
tralto, Former Pupil at
S. Phila. High**

BURLEIGH PROTEGE

Several hundred members of the Matinee Musical Club and their guests sat spellbound Tuesday afternoon listening to the voice of Miss Marion Anderson, contralto, a young negro girl who was a pupil in the South Philadelphia Girls' High School before she took up vocal training. The concert was in the ballroom of the Bellevue-Stratford Hotel.

Miss Anderson was presented under the direction of Henry T. Burleigh, a negro barytone composer, who has appeared before the club previously. Because of a bad throat Burleigh did not sing. Weltzin Blix substituted for him.

The program was devoted almost entirely to negro music. Miss Anderson's scheduled numbers were two negro spirituals, "My Way Is Cloudy" and "Deep River." To display the magnitude and range of tone and expression at her command, two additional numbers were presented, a sonata from Schubert and "Summer," by Chaminade.

This is Miss Anderson's second appearance recently in important concert programs. Burleigh introduced her as a young woman of great promise, and the whole-hearted applause that broke at the end of her first numbers was ample evidence that the audience agreed with him.

A chorus of sixteen members of the clubs sang two numbers: Miss Augustine Haughton, Miss Julia Cummings, Sutton, Miss Margaret Anderson and Miss Loretta Kerk were the musicians on the program. The chorus was dressed in colonial costumes which gave an artistic and colorful setting for the program.

1-27-24

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Race Artist Tells How He Got To Sing Before King And Queen Of England

**A Regular Fellow, With a Purpose in Life,
Hayes Tells of Struggles Before He Achieved
Fame—He's Still Single, Girls, and He
Likes—PIE.**

MOTHER WAS HIS INSPIRATION

By FLOYD J. CALVIN

(An Exclusive Interview Granted Especially for the Readers of The Pittsburgh Courier)

In a beautifully decorated dining room, at a spacious table, before an appetizing and inviting dinner, sat Roland Wiltse Hayes, 36, who rose from humble parentage in obscure Curryville, Georgia, to be acclaimed on five continents as the world's greatest tenor.

Opposite Hayes sat his Boston accompanist, Mr. William Laurence, originally from Charleston, South Carolina, who was associated with the tenor for four years before his European triumph, and who the symphony management specially engaged to accompany him on his American tour.

To the left sat the charming and attentive hostess, Mrs. Hattie Holmes Michie of No. 7343 Monticello street.

I was invited to be seated at the right.

Hayes was at his best. He felt like talking. The hostess mentioned pie—"What!!—Go way from here!!—I knock you down!!"—then a great peal of laughter, coming from the very bottom of where honest-to-goodness laughter comes from, a wave of the hand and a stamp of the foot. (I said then his success has not changed him. He is still human, and still 'colored.') Then, in a flash, serious and reflective: "There are various ways to express our joy." (One would recall the beloved Dunbar.)

Just before I was ushered into Mr. Hayes' presence and formally introduced, I was seated in the parlor adjoining the dining room. I could see him through the beaded oriental portiers. He looked at my card and then turned and spoke to me: "Mr. Calvin," he said, "I've never met you, but I am certainly glad to see a young man on this job. It shows the possibilities of the race." Then, turning to his accompanist and in a lower tone, he said: "Say, you know I've been reading that Courier. I think its about the best paper we have—clear and

hope, and which had spurred him to his high accomplishments.

Hayes' mother took him to Chattanooga, Tenn., when he was 15. He remained there and attended school for four years. He sang at school exhibitions, Sunday afternoons at church affairs and at parties and social functions. In this way he was discovered by Prof. George McClellan, a teacher in the Louisville High School. He went to Louisville and studied under a vocalist, and at the same time worked as a waiter in the famous Pendennis Club, an exclusive rendezvous of the Southern aristocracy, as a waiter. Later he went to Fisk and traveled with the Fisk Jubilee singers.

Student Days.

From there he went to Boston and studied under Arthur J. Hubbard. His first concert was in Steinert Hall April 20, 1912. His first recital was in Jordan Hall the following November 11. From then on he studied and gave concerts. At intervals he would go to New York and attend the Metropolitan Opera. He was not able to get a first class seat, so he would pay \$1.50 and get standing room behind the boxes in the orchestra near the stage. He preferred this standing room to a seat in the balcony because he could be nearer the artists and watch their dramatic expression, as well as vocal. In such a way he heard Caruso, Scotti, Geraldine Farrar, John McCormick and many other celebrities.

On April 23, 1920, feeling dispondent and discouraged, he left America for Europe, purely to try his "luck." "When I got to London," he said, "I had no connections anywhere. I didn't know anyone. The concert managers told me that they were only used to handling variety Negro artists and, of course, I had no variety act. So I had to create my public. I did it by starting with one friend, and that friend would make another friend, and that friend would make another friend, and so on. Finally I worked up to where I could hold a concert with a few people. Then, in my second concert, an American white woman, Mrs. Maud Christian Sherwood of Virginia, who has lived among the London aristocracy for 25 years, just happened to drop in. At the close she was captivated and excited. She told me: 'At last I have a chance to do something for Uncle Tom.' She arranged drawing-room engagements for me, where I sang before titled ladies and exclusive tea affairs. This was from December, 1920, to the spring of 1921. Then she arranged for me to meet Stephen Graham, the English writer, who has written books on the American colored people. The party was held in the famous Soho district of London, and his reverence, Hugh B. Chapman of the Royal Society

Chapel, which was built by Charles II., and who was at one time the advisor of the present King and Queen, was present. This engagement was such a success that the Rev. Chapman invited me to sing at his regular services in the chapel. I sang some spiritual numbers."

And so on and on until he reached his fifth concert. At that time the big English coal strike occurred and Premier Lloyd George ordered all public meetings closed. Hayes had sunk every penny he had into this concert and many tickets had been sold in advance. The prospects were that the money would have to be returned to the patrons—and he didn't have it. He was worried sick. He dodged his manager a whole day in order to be alone with his sorrow. Such a calamity. But finally he went to his room.

Exciting Moments.

His manager called up. "What is it?" Hayes answered.

"Have you seen Mrs. Sherwood today?"

"No, I haven't seen Mrs. Sherwood or anybody else. I'm nearly crazy. Don't bother me!"

"But wait," the voice came back, "are you sure you haven't seen Mrs. Sherwood?"

"Man, I tell you I haven't seen anybody! Don't bother me. I don't feel like being pestered!"

"Well," the persistent voice continued, "Mrs. Sherwood wants to see you."

"What does she want?" was Hayes' quick query.

"I'd rather you see Mrs. Sherwood yourself," was the answer.

"Now, look here, don't start any foolishness with me—I don't feel like it—what does Mrs. Sherwood want?"

"Of course, I'd like to tell you, but I'd rather you see her yourself," was the evasive answer.

"Now, listen," he parried, "please tell me what Mrs. Sherwood wants. I'm broke and I can't hold my concert—what does she want?" he pleaded.

"Well, I don't want to tell you, but if you promise not to tell Mrs. Sherwood that I told you, I will tell."

"Man, I promise anything, if you will only relieve me of this suspense!" A clearing of the throat was heard at the other end.

"Er," the voice began, "Er, Mrs. Sherwood wants to tell you you have been commanded to sing before the King and Queen."

The other end heard the receiver drop and a crash to the floor. Hayes had fainted.

His accompanist, Laurence Brown, and a white friend, Roger Quilter, ran in and picked him up. Quilter began to get smelling salts and other restoratives. They didn't know what had happened. But tears

were streaming down Hayes' cheeks. He was trying to tell them: "No, no, I am not sick," but they didn't hear. They were giving him medicine.

Sang for the King.

When finally he got the word out: "I've—the King and Queen—want—me—to sing—for—" Then Brown and Quilter dropped. Hayes ran and got water to restore them.

Lloyd George settled the coal strike. The concert was held and was a tremendous success. And a few days later, on April 23, 1921 he sang in Buckingham Palace. Thus twelve months after he left America friendless, he had won fame.

Two days before his appearance before the King, Mr. Hayes and his accompanist went to Buckingham Palace to receive instructions in etiquette of the court.

The day arrived. He was there, in the great white room at 5 o'clock. Their majesties were to be in at 5:30. At 5:30 they came in. Hayes bowed to his waist, as is proper, and was remaining so until their majesties were seated. But King George waived him not to remain bowed.

"The King didn't treat me like I was an artist," he said. "He treated more like I was some great man of affairs. A half hour is as long as is proper to detain the royal pair, but he kept me an hour and a half. I sang for him. Then he came up and talked to me. Asked me about the colored people in America—were they making progress, and many other questions of a political nature. Then he wanted to know what was my mission to England, and I told him that I was there to let the British public see and hear something of the serious side of colored people. I told him of my desire to go to Africa and study the history and origin of Negro music. He told that after that he felt sure I would have no trouble in getting a hearing anywhere in Britain, and that when I was ready to go to Africa it would be made easy for me to visit any part I wished."

The King gave Mr. Hayes a diamond pin, which he showed me, as a mark of their majesties appreciation. It has the initials "G. M." signifying "George and Mary," with a crown just above the letters. Among those present when he sang in the palace were Princess Mary, the Duke of York and about fifteen other nobles and titled heads.

Diamond Gift.

Mr. Hayes sang twice for Lloyd George when he was premier and at Lady Astor's, the Virginia woman who is a member of the British Parliament.

After his appearance at Buckingham Palace Mr. Hayes' road was easy. At one of his concerts the following October Jean Salmon, the greatest French cellist, heard him.

At the close of the recital Salmon rushed up, embraced Hayes on both cheeks, as is the French way, and told him that he must come to Paris. Shortly he went and his first concert was under the auspices of Salmon. About 100 of the French aristocracy were present, and then his reputation was made in Paris.

"It was then I began to make money," he said. "I sang at different salons and other fashionable places about the city until I joined the Colonne Orchestra, conducted by Gabriel Pierne. The French were surprised, as were the English, at my ability to sing in French and German."

He returned to America in January, 1923, and gave a recital in Boston and Washington under the Symphony management. "I was determined," he said, "not to come back for public recitals unless I could come under the right auspices. After my success in Europe I was determined to gain recognition in America, for the especial benefit of our group."

Back to Louisville.

The incident which has touched Hayes more than anything else since he returned to America the last time, was the invitation he received from the white people of Louisville, Ky., where he was once a waiter 11 years ago and had not been back since, to come and sing for them. It happened in this way.

Judge Bingham, owner of the Louisville Courier-Journal, formerly Henry Watterson's paper, was in London last summer visiting relatives and an old Louisville family there. They knew of Hayes, and so had Judge Bingham heard of him and he was eager to hear him sing. When he heard him he said to Hayes: "Mr. Hayes, all Louisville is proud of you." "Well," said Hayes, "I am certainly glad to know that." But the judge went on, his voice firm and his emotion deep: "Mr. Hayes, all America is proud of you."

"Well, I am even more glad," replied Hayes, timidly. "And Mr. Hayes," said the judge finally, "I would consider it an honor to be chairman of a committee to invite you back to Louisville to sing for us." When the judge returned to America he got in touch with the Symphony management at Boston, and through them Hayes went back to Louisville on November 27.

Hayes himself describes it: "It was at the McCauley Theater. The house was just packed from front to back, from top to bottom. Man, the ovation they gave me—it was tremendous—tremendous! I never saw anything like it. White and colored. High and low. Everybody. I think more of that ovation than anything I have ever received."

Hayes will sail for Europe February 6. He will take two months' vacation next Summer in the Italian mountains.

His parting words were: "I haven't begun my real work. Just now I am perfecting my art. About five years from now I will begin my life work." When asked to indicate what that work will be, he said: "I'll have to tell you that later."

Hayes is not married. When asked about that he said: "It's too early yet."

ROLAND HAYES SINGS IN O. H. KAHN'S HOME

American Negro Tenor Makes
His First Private Appearance
on Fifth Avenue.

ENTERTAINS HOST'S GUESTS

Once Stove Molder, Who Sang "by Command" of King George, Heard
In Classics and "Spirituals."

Roland Hayes, the remarkable American negro tenor, who for three years has won reputation as an artist in European capitals and who last season in London sang "by command" at Buckingham Palace before King George, made his first private appearance in a Fifth Avenue mansion last evening, following several public concerts in New York, of which he gives but one more before sailing abroad early in February.

He sang on the present occasion to the guests of Otto H. Kahn, Chairman of the Metropolitan Opera Board, and Mrs. Kahn, at their home at Fifth Avenue and Ninety-second Street, with his accompanist, William Lawrence. He shared a joint program with Mme. Marya Freund, soprano, a niece of Sir George Henschel of London, first conductor of the Boston Symphony Orchestra many years ago.

By request of the hostess, Hayes sang the impressive air, "When I Am Laid in Earth," from the "oldest English opera," Purcell's "Dido and Aeneas," recently performed here by Metropolitan stars for the Society of Friends of Music. He added songs in German by Schubert and other classic composers, and in conclusion a group of American negro "spirituals."

It was remarked that except for private appearances by the baritone Harry T. Burleigh of St. George's Church at the home of the late J. P. Morgan, and also by the late Bert Williams, the actor, this was possibly the first time a man of his race and a recognized artist had sung in similar surroundings. It was an open secret that the negro singer last night received for his services a check in four figures.

When Roland Hayes had been summoned before King George, his old mother, since dead, wrote to him in England, unknowingly using the exact phrase of Sir W. S. Gilbert in "Pina-

fore" as to Ralph Backwell—remember what you are." The discovery of Hayes as a singer occurred in Chattanooga, Tenn. He was heard in a church choir there in 1903 by W. Arthur Calhoun, an Oberlin College student, now teaching music here in Harlem.

The boy, then 16, was employed as molder in a stove factory, and his widowed mother sternly opposed his quitting work, saying he was the support of the family and her only ambition was "to keep him a good boy." Colored singers in those days either sang in their own churches or picked up odd change in saloons or dance halls.

Mrs. Hayes was persuaded, however, and her boy was assisted by friends to a career. Two who helped were townsmen of his race, Mrs. Kennedy Jackson, organist of the Monumental Baptist Church, and the Rev. Frank Hyder, now pastor of St. James's Presbyterian Church, Harlem. The other was a white man, William Stone, then foreman in the printing department of The Chattanooga Times.

The first teacher, Mr. Calhoun, sent his pupil to Fisk University under Miss Jennie A. Robinson. Hayes came North with the Fisk Jubilee Singers, and on ending a Summer's tour at Boston, remained there with Arthur Hubbard, the teacher of Charles Hackett, tenor, of the opera, and of Arthur Hackett, the oratorio tenor.

He has since continued his studies abroad, where his singing of German was praised in Vienna, as was his French in Paris. He will start his fourth tour of Europe when he sails on Feb. 6. He has before appeared in Paris at the famous Concerts Calonne, conducted by the French composer, Gabriel Pierne, and with the Queen's Hall Orchestra, under Sir Henry Wood, in London.

Here in his own country, Hayes's forty concerts this Winter have taken him south of Mason and Dixon's line. He sang at Richmond, Raleigh, Greensboro, Portsmouth, Worcester, Nashville, Bluefield, Charleston, and Louisville. At Orchestra Hall, Chicago, he sent a box to a white family for whom he had worked at Nashville while earning his way through Fisk university. A Richmond, Va., critic wrote that Hayes's first concert was most applauded, not by his own people but by the white folk who appreciated his songs. He appeared in West Virginia before what was said to be the first "mixed" audience since the Civil War.

HAYES SINGS TRIBUTE.

Tenor Gives "Goin' Home" in Memory of Wilson at Farewell Concert.

(Boston Post, Feb. 4, 1924).

In the course of his concert at Symphony Hall yesterday afternoon, Roland Hayes, in fitting and eloquent fashion, paid his respects to the memory of Woodrow Wilson, word of whose death had just reached him. With the simple statement that he had just heard of "the passing of a great soul" and that he was sure the audience would wish to join with him in some expression of tribute, Mr. Hayes announced that as such he would sing a part of "Goin' Home," William Arms Fuller's adaptation of the Largo from Dvorak's "New World Symphony." And in impressive and poignant accents he sang those words, "Goin' home, goin' home. 'Tis not far, just close by, through the open door." That incident aside, Mr. Hayes's concert went the way of the

previous ones that he has given here this season and, also as before, the hall was filled to overflowing by an audience that numbered both distinguished musicians and members of Mr. Hayes' own race. Mr. Hayes is about to depart upon his fourth tour of Europe, where he has been justly acclaimed a great singer, and for the first time he bids farewell to an American audience equally appreciative of his race achievements.

Tribute to Harry Burleigh

MERIT is seldom without its reward. Harry T. Burleigh, the noted musician, adds more credence to the saying. At one of New York's most fashionable and foremost churches last Sabbath, a fitting tribute was paid this man who not only writes, but gives interpretations to his composition.

It was merit, and merit alone that won for Harry Burleigh this very marked attention. He was among the people he has served for more than a decade, and yet his services held sufficient charm and value through all these years to make of his employers temporary worshippers. There is more than a musical soul in a man who can do what Harry Burleigh has done in New York. He has combined a gentlemanly quality with his natural gifts which makes of him both the finished musician and the man.

Such examples as Burleigh offer us inspiration. Indeed, he has lived to prove the value of living well and working well. His services to the people of New York have been above par at all times; and his manner of living has been upon the same high and constant level. Few men have lived to see themselves thus honored and appreciated. Few men have wrought so well as Burleigh.

We are thankful for people who see beneath the skin, into the brighter soul of the man. We are grateful for the example set by the democratic people of New York City. It is hoped that others will follow the lead and accord proper recognition to merit wherever found and by whomever possessed. Such incidents as these redeem us from the curse of selfishness and give once more the lie to those who believe in the supremacy of race and color.

To the Editor of BROOKLYN LIFE:

Sir:—The Brooklynites who filled the opera house of the Academy of Music Saturday evening to hear Roland Hayes, the remarkable Negro tenor, sing not only the spirituals of his own race, but the most famous songs of European composers (with a love song in Japanese for good measure), heard convincing evidence that the American Negro can no longer be thought of exclusively in terms of a child-like race on distant Southern farms.

Hayes, as a singer with the highest international reputation, joins that increasing group of Negroes whose achievements and reputation transcend any question of race and win them criticism purely on the basis of the universal standards in their chosen fields. It is already too big a list to enumerate, but I can at least suggest such men as Tanner, the painter; Dr. George Cleveland Hall, the surgeon; Coleridge-Taylor and Dett, the composers; Booker T. Washington and Robert R. Moton, educators and statesmen, and Paul Lawrence Dunbar, James Weldon Johnson, W. E. B. DuBois and Claude McKay, the writers and poets.

And this expanding group at the top reflects a tremendous rise in the plane of our 12,000,000 Negroes. The increasing colored population of Brooklyn, while it has yet produced no Hayes or Tanner as a resident, numbers many able preachers, teachers, doctors, lawyers, civil service employees and skilled artisans as well as many thousands of unskilled workers. With the rest of Brooklyn's congested population they share the problems of housing, employment and the raising of their children as loyal and effective citizens. To lump their problems and ambitions into some obsolete conception of the Negro, which is held over from the days of their struggle to get a start, is not only an injustice to the group; it is short-sighted from the viewpoint of community welfare and progress.

The Negro is coming to our northern industrial centers not as a refugee, but as a pioneer attracted by the opportunity to better himself. His introduction into our life is 'gely the same as that of the immigrant—through the factory and unskilled labor. He is needed by industry to fill the void created by our restrictive immigration problem, but if he is not understood and intelligently helped to adjust himself to our life, we shall soon be faced with a migrant problem every bit as serious as that developed by the immigrant. And failure to meet the Negro halfway will be all the more tragic because of his eagerness to do his part and become, as a loyal American, the best citizen possible.

It is the function of the Brooklyn Urban League to promote mutual understanding and cooperation between the races, and to do the practical things that will smooth out the points at which friction may easily develop. This work can be vital and effective only so far as it wins the moral and financial support of both races in Brooklyn. Mr. Hayes, a transient visitor, thinks so highly of the Urban League point of view and program, that he gave us a generous percentage of the receipts from his concert. We believe that there are many of both races living here, who will want to be proportionately as generous.

Sincerely yours,
WILLIAM H. BALDWIN,
Treasurer

ROLAND HAYES SINGS IN CONCERT

Largest Recital Audience of the
Season Greeted Negro Tenor
at the Academy

EXCELLENTLY ACCOMPANIED

It was really two audiences that heard Roland Hayes, the Negro tenor, at the Academy of Music last night. He had three thousand persons before him and six hundred crowded upon the stage at his back.

Nearly an hour after the concert began, disconsolate late-comers laid siege to the box office and only the two rows of stockholders' seats and the Academy box at the right of the stage remained exasperatingly vacant, as is usually the case for artists and performances that are best worth hearing.

Roland Hayes is a Georgian, and a former Fisk Jubilee singer. He has had extraordinary success in Europe, with sixteen recitals in London, where he appeared, by command, before the King and the Queen. Last November, the first Negro thus honored, he was soloist with the Boston Symphony Orchestra.

Wide Choice of Songs

The reason for the popular and royal acclaim was clear to the attentive throng that heard the remarkable young man last night. In choice of songs he ranged from arias of Purcell, Handel and Bach to the pleading wistfulness of Negro spirituals. But through them all the same artist steadfastly appeared. His best effects are realized not when the voice is forced and the pace is rushed—as in Grieg's "A Dream," an encore—but in the soft, lulling pianos and pianissimos of the middle voice. In that register he is almost unexcelled. He puts one in mind of John McCormack, but there are accents and cadences of poignant yearning quite foreign to McCormack's more sophisticated art.

At times Hayes holds the listener spell-bound with his firm hand on the very heart-strings, and this he achieved especially in the brace of "spirituals," which concluded his program, "O Shepherd Feed My Lambs," a substituted item, was of thrilling pathos, and "He Never Said a Mumbly Word"—which deals with the Crucifixion, and was sung unaccompanied—was intensely dramatic. "Spring Low, Sweet Chariot" was an encore.

A group by Schubert and Schumann, in German, was as well delivered as the lyrics in French by Franck and Faure. Quilter's Shakespearean ditty, "It Was a Lover and His Lass," was tellingly encoored with a Japanese love song, which was much in the temper of a Hebrew lament sung by a cantor.

Verily, the singing bird has nested in the throat of Roland Hayes. Willingly the audience succumbed to the rich and mellow tones freighted with the racial tribulation and its ineffable yearning, and expressing—as in "Every Time I Feel the Spirit"—that instinct for melody and the subtle incitement of syncopated rhythm which is in the blood.

On the whole, one cared less for the European songs than for the Negro ballads, but the charm of the manful presence and the beautiful voice was never failing, and the concert will be long remembered.

It should certainly be added that William Lawrence was one of the best accompanists we have heard, and was ideally matched with the singer.

PHILADELPHIA PA RECORD
JANUARY 30, 1924

OVATION FOR TENOR IN ACADEMY RECITAL

Roland Hayes Welcomed by Audience
of Fine Discrimination.

Roland Hayes, the young negro tenor who has been making a sensational success in this country and abroad, was given a tumultuous reception at his Philadelphia recital in the Academy of Music last night. Such an audience as that which greets a Galli-Curci or a Kreisler assembled to hear the tenor—every seat in the house being sold and the overflow seated on the stage. The audience had representatives from musical as well as social circles, everyone being eager to give the honor due a student of such pronounced achievement.

Roland Hayes' program was much the same as those presented by tenors capable of interpreting such a representative number of composers—songs from Handel, Bach, Purcell, Schubert, Schumann, Franck, Faure, Dvorak and Quilter forming the main portion of Hayes' list, while a concluding group was devoted to arrangements of Negro Spirituals. Vocally, Hayes is of unusual interest. Like so many of his race, he has a voice of great natural beauty. In this instance there is united with that gift an intelligence beyond that of the average singer. Training has made his diction almost perfect, while to the same source can be attributed the artistic use of an organ of remarkable quality and resonance. The singer has a fine conception of the values of contrasting tone color, many of his best effects being due to this impulse. He was given a great ovation by the enormous audience and in every respect he fulfilled the flattering notices which have preceded his appearance.

PHILADELPHIA PA RECORD
JANUARY 16, 1924

NEGRO SPIRITUALS FOR MUSICAL CLUB CONCERT

Works of Composer Henry T. Burleigh Splendidly Rendered.

A program of the most melodious music in the world—the Negro Spirituals, charmed the Matinee Musical Club members and guests in the Bellevue-Stratford yesterday. The program was devoted to the work of negro composers. Henry T. Burleigh was compelled by an

attack of laryngitis to have Wilson Blix, a Philadelphia baritone, substitute in the singing of his numbers, and Mr. Burleigh himself played the accompaniments. Marion Anderson, colored contralto, shared the honors of the occasion.

The program opened with the singing of two Burleigh songs by the club chorus, "Nobod' Knows the Trouble I've Seen" and "Oh! Didn't It Rain." Augustine Haughton, soprano, then sang "Some of These Days" and "Mah Lindy Lou." Mr. Blix sang splendidly three negro songs with Burleigh's "Jean" as an encore.

Fay Foster accompanied Margaret Anders, contralto, when she sang Miss Foster's own composition, "Don't Want to Know," and two other songs. In these she was assisted by Mary Brooks Thompson, Thelma Melrose Davis and Augusta Kohnle McCoy, with violoncello obligato by Irene Hubbard.

Other numbers were the "Danse Nigre," by Cyril Scott, a piano arrangement played by Loretta Kerk, and soprano solos by Julia Cummings Sutton. The program closed by the singing of "Swing Low Sweet Chariot" and "Weepin' Mary," by the entire chorus with harp accompaniment by Dorothy Johnston Baesler, directed by Margaret Marie Marshall.

At the luncheon preceding the concert Mrs. Emma Seasongood, chairman of the philanthropic committee of the club, directed a program of after-dinner speeches.

PHILADELPHIA PA RECORD
JANUARY 30, 1924

ROLAND HAYES SINGS TO RECORD-BREAKING HOUSE

Negro Tenor Scores Huge Success
in First Appearance in Philadelphia

Roland Hayes, the Negro tenor who has scored great successes abroad and in such cities in this country as he has visited, gave his first concert in Philadelphia at the Academy of Music last evening before an audience which filled every seat in the house and also occupied 600 chairs on the stage. The singer scored a huge success in a varied program.

He began with an arietta by Paradisi, and in the same group were arias by Purcell, Handel and Bach. It was in this group that the singer did his least effective work of the concert, as the style of these works is not that in which he evidently finds his most congenial medium of expression. Then came a Schubert group demanding the most consummate artistry, and in the two last of these songs, "Ich hab im

Traum geweinet" and the exquisite "Der Nussbaum," Mr. Hayes did his best work of the evening. The pathos of the close of the first of these great songs could not have been surpassed by any singer on the stage today.

The third group was composed of two French songs, No. 7 of the Biblical Songs, of Dvorak, and a charming setting of "It Was a Lover and His Lass," by Roger Quilter. The Dvorak was the finest sung of these four, though Mr. Hayes reached a very high standard in the Quilter song, a work

Quiring lightness and finesse of voice. The last group was four Negro spirituals in which he made a tremendous success, especially in the closing one, "The Crucifixion" ("He Never Said a Mumbly Word"), which was unaccompanied and delivered with great pathos both of voice and temperament. Mr. Hayes was heartily applauded after each group and gave several encores.

The outstanding characteristics of this really great singer are his sympathy and pathos, his deep religious feeling (shown in the spirituals and the Dvorak "Then Sat We Down by the Waters of Babylon"), a perfect sense of rhythm, perfection of intonation, and, above all, the most exquisite mezza-voice that has perhaps ever been heard in Philadelphia. In sheer quality of voice he does not rank above a good many other tenors on the concert stage today and far below some of them, but in artistry, in the ability to move an audience, and especially in the pathetic, Mr. Hayes is quite in a class by himself. His full voice is rather dry, but in control of the various shades of the softer tones he develops a wonderful color, and his enunciation, like the peculiar ability he has to carry his audience with him, is little short of perfection.

Equally artistic was his accompanist, William Lawrence, another great artist in a very difficult role. Always the piano displayed the exact tonal color needed by the voice and in the Schubert songs, the "Claire de Lune" of Faure and the Quilter song, it is impossible to imagine accompaniments more superbly played. Like Mr. Hayes, he has the perfect rhythmic feeling of his race and has developed the other qualities to match this great gift.

MRS. MILTON A. FRANCIS IS ELECTED HEAD OF ART CLUB

Washington, Feb. 29.—Mrs. Milton A. Francis, one of the leading social figures of Washington, wife of one of the most prominent physicians, Dr. Milton A. Francis, was recently elected chairman of the Artists' Course Series, which was organized last year for the promotion of artist recitals by the best musical talent of the Race. Other members of the group are Prof.



Mrs. Francis

Roy W. Tibbs of Howard university, Sergeant Dorcy T. Rhodes of Howard university, Charles E. Lane, Jr., manager of the Lincoln theater, and Wellington A. Adams, music editor of the Washington Tribune. During the past season the following were presented in the series: Miss Abbie Mitchell, Miss Cornelia Lampton and Miss Marian Anderson. Next season a larger program will be presented. This is said to be the only regularly organized Colored body in the country promoting high class recitals by Colored artists.

Mrs. Francis is treasurer of the

ladies' service group of the N. A. A. C. P., this being the fourth year of the organization which consists of 12 ladies who have contributed during the past three years to the N. A. A. C. P. more than \$1,000. She was chairman of the juvenile protective drive in 1923, composed of women, 11 of whom were white. Ten sub-chairmen served with her who turned over \$450, the funds being used to keep children out of the courts and better their environment. She presented Roland Hayes in recital at the Belasco theater. The house was sold out two months before his arrival. Mrs. Francis was also instrumental in the success of Mr. Hayes' return engagement at the Lincoln theater last year. The Rev. Grimke, president of the local branch, particularly requested Mrs. Francis' assistance in the N. A. A. C. P. drive for the 1924 season and she has willingly accepted.

Mrs. Francis assisted Rufus Byars, former manager of the Lincoln theater, some time ago in presenting the Amateur Minstrel company of Chicago, which played to more than 1,300 people. With every movement she is identified success seems assured from the beginning, which indicates her remarkable qualities of leadership.

SAN FRANCISCO CAL CALL
FEBRUARY 23, 1924

Negro Barytone Holds Enviably Successful Record

Perhaps one of the most remarkable records ever made by a singer locally is held by George Dewey Washington, the popular negro barytone now at the Granada Theater. Washington is enjoying his fortieth week of a practically consecutive engagement, broken only by a four week appearance in Los Angeles for Sid Grauman.

His local run has been made between the Granada and California Theaters. Statistics of the show business do not credit any artist with such a lengthened run in a motion picture house. Washington's record is made more important because of his race, and he is anxious to let "Mr. and Mrs. Public" know that it was no easy matter to convince the impresario that he could get over his wares with a picture audience.

Mrs. Malinda Perry Farmer, Detroit, Mich., coloratura soprano, gave a very pleasing recital at the K. of H. hall at French Lick, Tuesday March 5. Mrs. Farmer has just finished a 30-month tour of the South and was heard in Kentucky, Tennessee, Alabama and Georgia. She left for her home in Detroit, Wednesday after a short visit in Indianapolis.

The Origin of Ragtime

Fred Stone Credits Ernest Hogan, a Negro, With Starting the Jazz Era in Music

WHERE and when did jazz start? Fred Stone, star of "Stepping Stones," traces it back to a ragtime song called "The Pasmala," written by a negro actor Ernest Hogan, in the nineties. "I can't remember where I first heard 'The Pasmala,'" said Mr. Stone, in his dressing room at the Globe Theatre, after he had finished humming the music from a tattered old page of manuscript. "The name is a corruption of the French terms 'pas a melé,' which means 'a mixed step.' That is exactly what it is—a step generally done backward, the dancer, with his knees bent, dragging one foot back to the other to broken time; a short unaccented beat before a long accented one, the same principle now used in jazz and known as syncopation.

First Ragtime Player.

"I first heard ragtime in New Orleans about 1895," continued the dancing actor. "It was in a café, and there was a little negro at the piano. He would play one of the standard songs of the day, such as 'Mary and John,' and then he would announce: 'Here's the new one. The dancers worked to catch the music, the way us plays it,' and he would break into ragtime. I'll never forget the way that negro chased himself up and down the keyboard of that piano. He was doing, or trying to do, everything that the eccentric jazz orchestra did three or four years ago.

"Ben Harney, a white man who had a fine negro shouting voice, probably did more to popularize ragtime than any other person. Harney, who was playing in Louisville, heard the new music, and he grew so adept at it that he came to New York and appeared in the Weber & Fields Music Hall. Of course, ragtime may have started here before Harney; there were numbers of wandering musicians playing in saloons and cafés in those days; but credit is due him because he played in a first-class theatre before any other ragtime exponent.

"The main thing that ragtime music accomplished has been overlooked. That is that it developed stage dancing. The period was particular for eccentric comedy dancing, and it was not long before there were great changes as the dancers began to fit their steps into the new time. First a performer would work out a routine in the new time and, as an excuse to do it, he would give it a fanciful name. Then he would think

of another step or see some one else do a step, and he would put together all he had learned into a routine of his own. The names were all recognized by dancers; you could ask a dancer to do 'The Black Annie,' for instance, and he would know exactly what you were talking about.

Eccentric Dances.

Dancers were tough and wiry in those days, and they could keep it up all night if necessary. They began developing specialties with these steps, but the new combinations were few, because it wasn't long before every kind of step that any one could think of had been invented and named. "Always the dances were done in the new jiggy time, and they influenced soft shoe and the George M. Cohan styles of footwork. Every one was dancing ragtime, and the motif was to be found in the original buck dancing. The dancers worked close to the ground, and few of them would lift a foot the height of the knee from the floor unless they were doing an acrobatic step—a kinker dance, we called it.

"About this time Bert Jordan, who is now playing in 'Stepping Stones,' was regarded as one of the best flatfooted dancers in the country. He used to develop his material from sounds. He was at first a snare drummer, and he'd sit in his dressing room thumping an old drum until he got a succession of sounds that pleased him, and then he would work it out with his feet. When he had the original combination going smoothly, he would do it again in doubles—putting in two steps and two sounds where he had originally one. Then he would do it all over again in triples—three steps and three sounds where he had one. The dancers worked to catch the music, the way us plays it, and he would dance without any music, making pleasing rhythmic sounds with their feet.

A Hard-Working Profession.

"All this took practice, plenty of it. There was no such thing as a pretty good dancer, because engagements were limited, and a dancer who could not dance as well as the best was crowded out. Work was scarce enough for the best ones, and they were constantly traveling about the country. And all of this dancing lasted long after ragtime had its first big flare-up. What caused it to go out was the introduction of foreign stuff, such as splits, adaptations of Russian steps, jumps over the foot and all those things.

"The people who first began to do those things were called 'overnight' dancers, because they could learn a trick or two almost overnight and get money for it next day. Watch a dancer doing this class of work, and probably you will find that he is doing but one or two tricks; but he is getting applause because his work is showy and loud. While the old-timers strove to make their work seem as free from effort as possible. These 'overnight'

dancers get more applause and more money for their little bag of tricks than many of the old-timers got in their lives.

"Whenever the talk turns to American music and American dancing, I always wonder if there is any music or dancing more thoroughly American than syncopation and what we at first called ragtime. I do not pretend to say that this music originally was anything but what it was—the creation of illiterates. But it was spontaneous, and as thoroughly original, though in another mood, as the so-called songs of the South which might have been inspired by negro chants.

"If jazz developed into a form accepted as music, there will be interest a century hence as to its origin. That means if it is generally accepted that 'The Pasmala' was the first ragtime song, that Ernest Hogan, an almost forgotten minstrel, will be hailed as the founder of the new American music."

Burleigh to Be Honored at St. George's

A notable tribute is to be paid to Harry T. Burleigh, the famous composer and musician, on Sunday afternoon, March 30, at St. George's P. E. Church, one of the most historic and best known of the churches in America, where for 30 years he has been singing in the choir. During that time Burleigh has made such a place in the hearts of the members of the choir and church that it was decided to honor him with special recognition. On the afternoon of March 30 the choir will give over an entire service to the music of Burleigh, which will include the singing of the Negro spirituals which Burleigh has arranged and which he has helped to make famous.

CORSICANA TEX SUN

FEBRUARY 29, 1924

Negro Soprano Will Appear in Corsicana

Mary E. Jones, negro dramatic soprano, will appear in Corsicana the night of March 7th, at the A. M. E. church, according to announcement made today by G. W. Jackson. The singer has a national reputation and the music lovers of Corsicana are promised a rare treat in hearing her program. A special section will be reserved for white people. Mary Brooks is the accompanist.

Music—1924.

ROLAND HAYES' VOICE RECORDED

Just as I was wondering whether any phonograph record company makes records of worthwhile singers of our race my father gave me a record bulletin which advertised records of Negro spirituals sung by Roland Hayes.

The bulletin carries a picture of Mr. Hayes under which is this state-



ROLAND HAYES

ment. "Roland Hayes, tenor, who has established himself as a concert artist of unusual talent."

Further it says: "The career of this gifted Negro tenor, the only one on the concert stage, has been marked by a series of brilliant successes. A native of Georgia, he was a student for four years at Fisk University before continuing his musical education with prominent teachers in Boston. As soloist with the Boston Symphony Orchestra, he won the critics' highest praise."

"While in Europe, where he was heard in recital by royalty, and in many music-centers, he recorded these four favorite Negro spirituals



PIN AWARDED ROLAND HAYES
by the King and Queen of England

at the Aeolian Company's English laboratories—recordings that show the beauty of Roland Hayes' voice and the appeal of his interpretations in the songs of his race."

But with all of Mr. Hayes' ability he is listed as singing four Negro spirituals, three by Burleigh and one by Lawrence Brown.

While I admire our spirituals I would like to hear some of our artists singing other classics on records. All that we hear are blues, jazzes, spirituals, and comics.

I may add that these selections by Hayes were recorded in England.

SISANNA S. SWANN (16)

HAYES SANG IN BERLIN

TOOK GERMAN CAPITAL BY
STORM. RETURNS HERE IN
OCTOBER

Until last month one more important musical centre—Berlin—had been lacking in the pathway of concerts which have been established the greatness of Roland Hayes in Europe and the United States. The German public had been raised by long and

persistent report to the highest degree of expectancy. They were not disappointed. His debut on May 10th is thus described in the Berlin press:

Roland Hayes, the negro tenor who had been announced with such a flourish of trumpets, made his appearance on Saturday in Beethoven Hall. Mr. Hayes shamed his managers, for without exaggeration one can say that their sensational claims were not of a sufficiently high order. The method of Mr. Hayes is very unusual. His tenor voice has the sweetness of the great Romantic singers. His special facility for language is remarkable. His program consisted of Schubert, Schuman, Brahms, Wolf, a Japanese song, Massenet, and Negro Spirituals. He masters English, German, French and Italian. This negro singer, superior in every way in power of expression to many European singers, makes his singing quite extraordinary. An artist of his race, Mr. William Lawrence, accompanied him with cultivated touch. The negro debutants won from an overcrowded hall a most overwhelming success. Berliner Montag Post, May 12, 1924.

A negro tenor with a program embracing the loveliest numbers by Schubert, Schumann, Brahms, and Wolf is a new sensation. We had it in Beethoven Hall. In the first song, Schubert's dreamy "Du bist die Ruh", the wonderful treatment of words and tone betrayed the great singer. All doubt as to whether it were merely technique which made the performance wonderful soon disappeared. He brought to his beautiful singing, high intellectual power, an unusual timbre, and a concentration of purpose, preventing any sense of monotony. Berliner Morgen Post.

Other European Engagements

This recital followed a number of appearances in England where Roland Hayes went in February direct from his American tour. He sang notably with the New Queen's Hall Orchestra under Sir Henry Wood. In March he gave recitals in Paris and appeared with the Philharmonic Orchestra there. In April he sang in Budapest and other cities of Central Europe.

'Second Tour of America

Roland Hayes will return to America early in October. His second tour of this country will be extensive and culminate on the Pacific Coast in late February and March of 1925. William Lawrence will again be his accompanist. All the possible dates in this tour are now filled. Roland Hayes will give at least one recital in each of the following cities: Boston, Brockton, Bridgeport, Brooklyn, Buffalo, Charleston, W. Va., Chattanooga, Chicago, Concord, N. H., Detroit, Evanston, Fitchburg, Grand Rapids, Hartford, Haverhill, Indianapolis, Los Angeles, Louisville, Lowell, Milwaukee, Montreal, New Bedford, New Haven, Nashville, Northampton, Philadelphia, Pittsburgh, Portland, (Oregon) Providence, Raleigh, Richmond, Rochester, San Francisco.

Springfield, St. Louis, Toronto, Washington, Worcester, Vancouver, and a few other cities en route.

Negro Tenor Sings Irish Ballads At Dem. Convention

NEW YORK, July 3.—A Negro tenor singing Irish ballads at a Democratic Convention was the unusual spectacle presented to the thousands of delegates assembled at Madison Square Garden last week.

The man was Simon H. Rhoades, official cantor of the Illinois Democrats, and first attracted attention by warbling at the Murphy-Gibbons fight last summer in Shelby, Me.

Since coming to New York Rhoades has sung in Madison Square Garden on several occasions for members of the Illinois delegation and friends quartered at the Pennsylvania and Waldorf-Astoria Hotels and on Broadway and Fifth avenue.

ROLAND HAYES TAKES BERLIN BY STORM

(K. N. F. Service)

BOSTON, Mass., June 26.—Berlin, a very important musical center, has now been conquered by Roland Hayes, the noted Negro tenor, according to recent announcements made by Hayes' managers here, whose statements are supported by accounts of his appearance in German newspapers.

The Berliner Montag Post says that Hayes' voice has "the sweetness of the great Romantic singers" and commends his mastery of the German language. Mention was also made of the wonderful accompanying of William Lawrence.

Hayes will return to America early in October.

ROLAND HAYES IS AWARDED THE SPINGARN MEDAL

Noted Singer Receives Distinction of Having Reached
Highest Achievement in
Honorable Field for 1923.

NOW ON CONCERT
TOUR IN EUROPE

(Special to Norfolk Journal and Guide)

Philadelphia, Pa., July 2.—The Spingarn Medal, it was announced at the N. A. A. C. P. Conference, goes this year to the greatest singer of his race, Roland Hayes, now triumphantly touring European cities. In Mr. Hayes' absence, it was arranged to have the medal presented by Provost Josiah H. Penniman of the University of Pennsylvania. The committee making the award consists of Bishop John Hurst, chairman; Dorothy Canfield Fisher, author of "The Bent Twig," etc.; James H. Dillard, Director of the Jeanes and Slater Funds; John Hope, President of Morehouse College; Theodore Roosevelt, Assistant Secretary of the Navy; and Dr. W. E. B. Du Bois, Editor of the Crisis.

Roland Hayes, who has achieved unique distinctions, having been hailed by leading critics in Europe and America as one of the greatest of living artists of any race. Born June 3, 1887, at Curryville, Georgia, Hayes was working as a stove molder when his voice was discovered by Mr. Calhoun a colored singer, who urged him to study and gave him his first instruction. Roland Hayes worked his way thru Fisk University, coming North with the Fisk Jubilee Singers and remained to study in Boston, where he gave his first recital in Jordan Hall in 1912. Since then he has toured the countries of Europe as well as the United States, achieving new triumphs at each appearance. In April of 1921, he was accorded the honor of being commanded to sing before the King and Queen of England. He has given more than sixteen recitals in England, has sung more than 40 times in the salons of Paris and has been soloist with the Boston, Philadelphia and Detroit Symphony Orchestras in the United States.

On his present tour of Europe, Mr. Hayes is to appear with Sir Henry Wood's Orchestra in England and will give recitals in Paris, Vienna, Budapest, Prague, and other cities of Czecho-Slovakia, Hungary and Italy. On his return to America, early in October of this year, Mr. Hayes will fill sixty concert engagements throughout the United States on a tour which will take him to the Pacific Coast.

The award to Mr. Hayes is in keeping with the policy of the association to give annually to some man or woman of African descent a medal who has reached the highest achievement in some honorable field of human endeavor.

BARITONE TO TOUR



Artist's Sketch of Lois B. Deppe, Baritone

He has finally completed arrangements for his tour of the big cities in the country & concert. He will leave the city October 1 to appear in the following cities: Chicago, Cleveland, New York, Columbus, Charleston, W. V., Cincinnati and other points. Mr. Deppe has also been chosen principal soloist for the Elks' Convention, which convenes here August 24.

CUBAN GIRL WINS PRAISE OF FRENCH

Roland Hayes Was Only Colored Singer To Achieve Triumphs Abroad

VOICE IS MARVELOUS

Shady Skins of Havana Have Produced New Wonder, Says Critic.

Paris, France, July.—(A. N. P.) High praise for Roland Hayes from the critics in the European press probably caused many Americans to figure the case of Hayes exceptional or singular.

Such is not wholly the case. Hayes' triumphs were the more noticeable because of his having come from America from where little was expected and then to have made a mark.

There are many other Negro stars performing in European houses, creating sensations in their kind, but not as loudly talked about nor as much advertised because the continent has got used to them. One of these singers, especially popular now, is Gloria de la Cuesta (daughter of the Cuban deputy and lawyer).

Jean Fenget, writing in L'Action Coloniale after hearing her sing declares that she "seems to have issued from the pages of some novel of Madame Gerad d'Houville, to have searched the world's music for master congenial to her temperament and to have succeeded in uniting Prokofieff and Debussy under the shady skies of Havana."

Suggesting that she is different from other stars in Europe, Funget writes: "Whom she wrings from the music of Boroddiso its throbbing images, when she offers the adorable 'Rendo' of Weber, her auditors ask in vain: 'Whom does she resemble?'"

She began practice at the age of seven. At fourteen she had already made her mark with brilliant examinations. The Cuban government made her the means of coming to Europe to perfect herself. From 1920 to 1922 she studied the old classics of the continent at the Conservatory of Madrid.

Now her success, while still a young woman, leads Funget to expect to her from her again and again and to urge Negroes to "make the acquaintance of the

first stars of this constellation who are revealing themselves about the tropics. As there is a Negro intellectual life, so there is a Negro artistic life which will soon people our scenes with new talents, talents to which our race (the white race) with its last breath possible could not lay claim."

Mrs. Lillian Evans Tibbs of Washington, D. C., is another American race woman who has attracted attention here. She is studying and expects to remain a year.

Roland Hayes Is Spingarn Medal Winner

PHILADELPHIA, PA., July 5 —

The Spingarn Medal, it was announced at the N. A. A. C. P. Conference, goes this year to the greatest Negro in his race, Roland Hayes, now triumphantly touring European cities. In Mr. Hayes' absence, it was arranged to have the medal presented by Provost Josiah H. Penniman of the University of Pennsylvania, to a representative of Mr. Hayes. The Committee making the award consists of Bishop John H. Johnson, Chairman; Dorothy Canfield Fisher, author of "The Bent Twig," James H. Dillard, Director of the Y. M. C. A. and Slater Funds; John Hope, President of Morehouse College; Theodore Roosevelt, Assistant Secretary of the Navy; and Dr. W. E. B. Du Bois, Editor of The Crisis.

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PRESERVING NEGRO SPIRITUALS

Notable Progress Reported From Negro Colleges and Other Collectors.

Editor The Advertiser:

Please allow me space in your columns to thank you for your magnificent editorial in The Montgomery Advertiser on Preserving the Negro Spirituals. It was a timely one, and the things that you mentioned about the negro folk songs are true. It would never do to let these songs die, and a timely warning with reference to this fact such as your editorial pointed out, will go a long way towards making them secure. The negro folk songs are native music of America, and represent the only folk music of the country. They portray the trials and experiences through which the negro passed during the days of slavery. They expressed his hope, faith, sorrow, optimism and joy.

It was music that saved the negro, and caused him to survive that long and awful period when he was held a slave. He sang his way to freedom, and if he did not have the gift of song he would have lost his way in the social order. He sang and worked, and songs were the only weapon that he had to make his wants and needs known.

For several years I have been making a study of the negro folk music and I am devoting a great deal of my time to assisting in preserving them and bringing about a higher respect and reverence for them. I believe that more and more these songs are becoming to be appreciated by the people of America. The negroes are taking pride in this music, and are devoting their talent towards the saving of it.

Ever since 1871 when Fisk University in Nashville, Tenn., sent out the first group of Jubilee singers, to sing these songs to a waiting world, this university devotes much of its time towards teaching the dignity and value of this music. The students at Fisk are taught what these songs mean, and that they must always be approached in a spirit of reverence. Jubilee Hall at Fisk University is a building devoted to this music, and was built at a cost of \$150,000, the amount raised by the first group of Fisk singers. Tuskegee Institute and Hampton as well as most of the colored schools and colleges are making these songs a required part of their course. The Penn School in South Carolina has gathered a most remarkable collection of these songs and have made a thorough study into their origin and history. As the result of the study that is being made of these songs in the schools the young and educated generation of negroes are growing up with the proper appreciation of this music.

Harry Burleigh, the most famous of the negro composers has given most of his life towards the preservation of this music. The white choir of which he is a member in New York, recently gave a service in which only the negro spirituals were sung. It was interesting to note how well these songs were received. More and more they are being recognized as the native folk music expression of America.

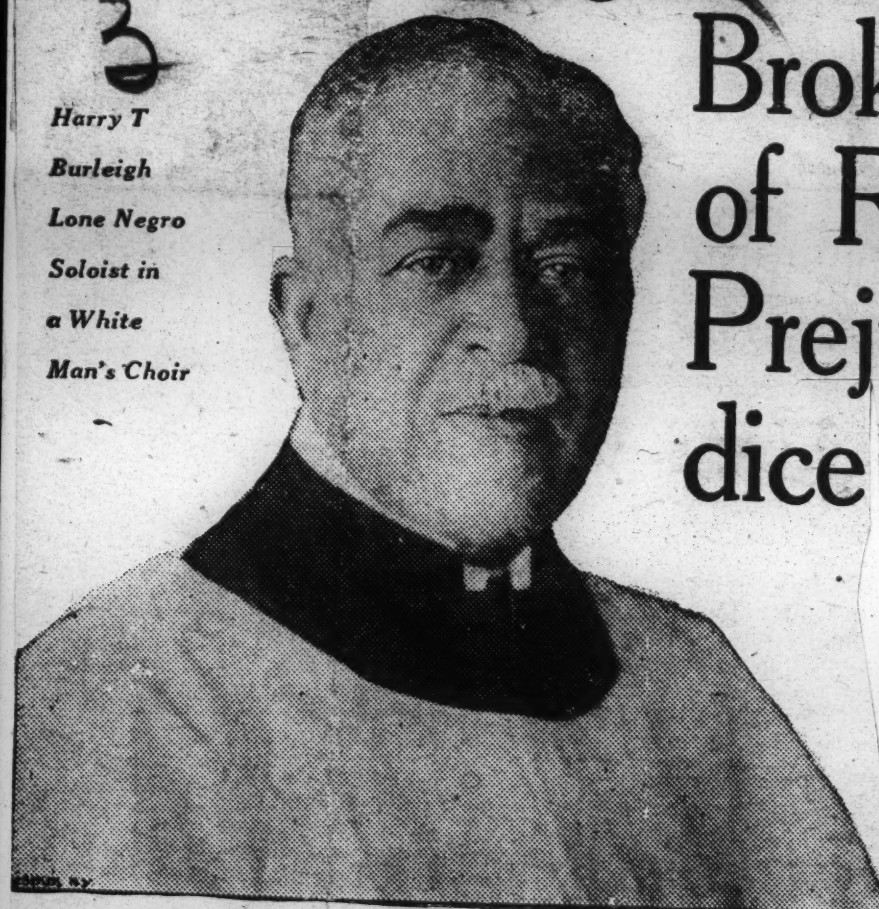
One of the things that have hurt these songs has been unscrupulous minstrels singing them in the cheap concert halls in a manner not in keeping with their sacredness. These songs are to be sung and approached in the most reverent attitude. That is one of the things that I am trying to do to bring about a greater appreciation for the folk music of America.

CLEVELAND G. ALLEN.

Tuskegee Institute.

Burleigh, Negro Soloist, Whose Talent

Broke the Barriers of Racial Preju- dice



Harry T.
Burleigh
Lone Negro
Soloist in
a White
Man's Choir

By Marion T. Byrnes

Illustrated by Marius Thomassen

IT HAS been brilliant personality as much as musical ability that has won for Harry T. Burleigh, a negro, both the coveted position of baritone soloist at St. George's Protestant Episcopal Church, Manhattan, and the sincere esteem with which he is regarded by all the members of both the congregation and the choir.

The high arches of the church are wrapped in shadows, the stained glass windows show dully in the sunless late afternoon. A few dark forms shift in the dark recesses of the pews. Suddenly a distant chorus of singing voices is heard. It comes nearer. A procession of white-frosted boys appears, their little faces lifted as their tender voices quaver on the still air. They are followed by a group of maidens, white-frosted, too, with black caps surmounting their waxen faces. They take their places in the choir seats, now illumined by unseen light. Little girls in blue vestments with white Puritan hoods upon their heads follow in the procession. Then tall men, white-garmented, and singing with strong melodious voices. The procession is ended with a single striking figure whose mellow voice is heard above the rest. The figure of Harry T. Burleigh. Burleigh, the mulatto.

It is not long before the full, rich tones of the mulatto's voice are heard through the still majesty of the church:

"Could ye not watch with Me one brief hour?
Could ye not pity My sorest need?
Ah, if ye sleep while the tempests lower,
Surely, My friends, I am lone indeed."

His voice swells and recedes, tenderly, reverently. Soon the chorus of the choir sings, seventy voices in rising and falling cadences. But dominant throughout the vesper singing is the full voice of Burleigh.

After the service you go to speak with him. He meets you graciously; his dusky face lights with kindly wrinkles.

"I'm glad you like my singing," he says, but his conversation is broken off by a group of admirers who have come to shake hands with him. The one group is displaced by another, eager for a word from the musician. He greets them with equal enthusiasm and friendliness.

*The Sing-
Striking
Figure of
Burleigh,
the
Mulatto*

"Carrie, I haven't seen you for years. It is so good of you to come and hear me," he says to one.

"I held Carrie in my arms when she was a baby," he explains.

An old friend brings up some strangers to introduce to the musician, that they might understand and appreciate the personality of the man. The pastor comes up.

"That was fine, Burleigh. You are a great man."

You are struck with a sense of unreality, of fantasy. Pale white faces smiling, white hands shaking the strong dark one, white personalities encompassed by the greatness of the colored man.

You are anxious to find the reason, to know the secret of his popularity. Finally, the last stragglers of the host of admirers have shaken his hand and departed. Only a mulatto girl lingers in the shadows. He takes you to a pew next to that of J. Pierpont Morgan. At last you may talk uninterruptedly.

"If my work will do anything to bridge over the chasm that exists between the white and the colored race," he begins, "it will not have been in vain. We are all brothers, why do we not live together like brothers?"

"The whites have some strange misconceptions about the negroes," he continued. "Take music for in-

stance. They accept the negro jazz, and think that is all there is to their music. The colored race is nothing more than a group of wandering minstrels, according to the opinion of many whites." His face lights

"But they are beginning to wake up. They see that they are neglecting a musical gold—not recognizing more of the negro music."

March 30 a full program of negro spirituals by Mr. Burleigh was given at St. George's to celebrate his thirty years' membership of the choir. At this service that people were turned away from the doors because of the astonishing numbers at-

pe I have been able in some measure to help to understand that spiritual songs are not but are serious anthems in which the spirit- of a race finds expression. It is too bad the prejudice of the white race has caused them to neglect this music for so long. It has been their loss. But if they accept it and assimilate it, it will give new vigor to American music," he said.

Then Burleigh told of his early life, the struggles of his family and his own beating against the door of racial prejudice.

He told of his mother, who was a college graduate and a woman of high character and ambition. She aspired to be a school teacher. But so rife was prejudice that the best she could do was to obtain a position as janitress in the school where she had longed to teach. She, too, was a singer, and sang as she went about her work.

"I remember singing with my father as a small boy, as we helped my good mother with her tasks. We would have such a good time, harmonizing bits of melodies and making up songs ourselves sometimes." He smiled with tender reminiscence. "We were happy, then, so happy."

At the age of twelve Harry and his brother helped out the family income by lighting the street lamps along the streets of Erie, where their home was. And in the cheerless dawn as he would start out to extinguish them he would sing to comfort himself. At an early age Burleigh longed to hear the musical artists who came to Erie from time to time. By one means or another he managed to hear most of them and satisfy his restless soul. As he grew older it was necessary for him to help support his widowed mother by doing menial tasks.

"Did you not grow bitter?" he was asked.

"Never." He smiled as he answered. "I have never resented anything that I might have suffered because of my race. I have been brought up among white people, went to school with them, and have learned to love and understand them."

While still in Erie Burleigh won some recognition as a singer. He sang there in St. Paul's Church, Park Presbyterian Church and the Jewish synagogue. But, as all talented people from outside New York, he longed to try his luck in the metropolis. His reputation as a musician in Erie helped him to secure a scholarship in New York in the National Conservatory of Music, founded by Jeanette M. Thurber. Here he helped the registrar, Mrs. MacDowell, the mother of Edward MacDowell, the composer. He studied voice with Christian Fritsch, harmony with Rubin Goldmark,



counterpoint with John White and Max Spicker. Later he played double bass and subsequently tympani in the conservatory orchestra under Frank Van der Stucken and Gustave Heinrichs.

There is a prevailing opinion that Anton Dvorak's association with Burleigh during this period was advantageous to the former when he was composing the "New World Symphony." Burleigh says that Dvorak knew the tunes of the negro spirituals, but admits that he played and sang these melodies for the composer.

For two or three years Burleigh sang in the choir of St. Phillip's Colored Episcopal Church, which was then located on Twenty-fifth street. The Rev. H. C. Bishop was then pastor.

But, anxious to find greater recognition, Burleigh applied with sixty other applicants for the position of baritone soloist at the fashionable St. George's. Dr.

Rainsford, interested in this sincere, talented mulatto, gave Burleigh the coveted position.

"Dr. Rainsford was a fine man," Burleigh said. "He had none of the prejudices that make advancement hard for our race. He helped me and encouraged me, and I grew from a timid negro boy to—"

"A musician of great personal charm and poise," the reporter interpolated. Because it was undeniable. He smiled gratefully.

"The road has not always been smooth," he went on, "with changes of pastors and organists and choir, and there has been need of adjustments and adaptations and—"

"Tact."

"Yes, tact," he answered.

"And your success in bridging over the difficulties, to what do you attribute it?"

"To my own mental attitude. I feel no inferiority to white people. I meet them and talk to them as a white man would. They catch the feeling from my bearing, and answer me as they would a man of their own color. No color differentiation exists within my mind—it is therefore not apparent in my bearing. That is why white people accept me, because I am like themselves, and preclude any embarrassment on their part." His voice suddenly became a little wistful, a little beseeching.

"But I do hope we can learn to live together happily. Think of a garden where flowers of all colors flourish side by side. Each added color is an added beauty to the garden. Why cannot this be so with people?"

THE SPINGARN AWARD

(From the Baltimore Afro-American, July 11th.)

To Roland Hayes, the greatest singer the Negro race has produced, goes the Spingarn Medal for 1924. That this award will meet with popular acclaim is certain, although members of the Committee favored also Dr. Carter Woodson, the historian, and James Weldon Johnson, head of the N. A. A. C. P. The Spingarn Medal award is the most outstanding sign of Negro achievement, and one of the most potent factors stimulating individual efforts in this country.

Roland Hayes has done much to place his name among the immortals throughout the world, but perhaps no honor that has come to him will be more lasting than this effort in which twelve million of his own group have part in showing their appreciation for what he has done for the race.

Although little could be added in the honor that goes with this award, we believe its importance warrants the creation of a permanent Spingarn foundation to which Negroes throughout the country might contribute from time to time and thus increase the money value.

NATIONAL CLUB OF MUSICIANS MEETS IN OHIO

Biggest Gathering in History of Association Expected in Cleveland Monday

Cleveland, Ohio, July 18.—The stage is all set for the entertainment of the sixth annual convention of the National Association of Negro Musicians, according to the president of the local organization, Mrs. Grace Willis Thompson, Earle Ave. Leading musicians of our group are expected from every section of the country, among them being Clarence Cameron White, national president, who with his family is touring the South, visiting in summer schools; R. Nathaniel Dett, and Carl Ditt, composers; Kenner Harrold, Atlanta, Ga.; Nora Douglas Holt, Chicago, Ill.; Alice Carter Simmons, Tuskegee, Ala., secretary; Henry Grant, Washington, D. C., executive secretary; Walter Gossett, Chicago; Viola Hill, Philadelphia, Pa.; J. Wesley Howard, Washington, D. C.; Mme. Antoinette Ganes, Chicago, and many others. The sessions will be held in beautiful St. John's A. M. E. church, 40th and Central.

The Program

Monday, July 21—Executive Board meeting 9 a. m. at St. John's church. Tuesday, July 22—10 a. m., roll call and registration by states; receiving new members. "Welcome to City" address, Hon. Clayton Townes, mayor of Cleveland; response, Clarence Cameron White, national president. "Welcome" tender from Cleveland local; response; announcements; adjournment. 12:30 to 1:30, get-together luncheon; reports from locals at St. John church.

Afternoon Session—1:30, reports from committees. Matinee program 3 p. m., E. Tech. High school, 55th and Scovill Ave.: Operetta—"Pandora" high school girls (staged and directed by music department. P. W. A.), Mrs. Madeline Fowler, director.

Evening Session—8:30 p. m., musical program by Cleveland local branch, N. A. N. M.

Wednesday, July 23:

Morning Session—Conferences. Piano, Camille Nickerson, chairman; artists, Theodore Taylor, chairman; conductors, Mable Storey, chairman; music in private schools, R. Nathaniel Dett, chairman; community music, George L. Johnson, chairman; organist, J. Cleveland Lemon, chairman; folk songs, John W. Work, chairman; public school music, Mildred Bryant Jones, chairman.

Afternoon Session—Presentation of original compositions and new talent. Reception, 5 to 7, Cedar Ave. branch, Y. M. C. A., 7615 Cedar Ave.

Evening program at Cory M. E. church, 35th and Scovill, program to be made up by singers and instrumentalists representing locals.

Thursday, July 24—Morning, election and installation of officers; afternoon, program of Junior locals.

m., sight-seeing trip. Evening—The Mozart club presents a gala festival of song. Chamber of Commerce, Public Sq.; Capt. Charles Frye, chairman of committee of arrangements; Dr. W. P. Saunders, secretary.

Evening program at Mt. Zion temple, 55th and Central; convention concert program made up of artists of national reputation and local choruses. Friday, July 25—Morning, 10 a. m., St. John church, E. 40th and Central Ave., executive board meeting; 1 p.

W.C. HANDY, 'BLUES' AUTHOR, REGAINS SIGHT

2 Years Ago Vision in Both Eyes So Bad Had to be Led About

By Lester A. Walton

New York, July 27.—W. C. Handy, widely known as the composer of "The Memphis Blues" and the first to introduce to the musical world the 'blue' note melody, has regained his eyesight. Two years ago his vision in both eyes became so impaired he had to be led about. He announces a complete physical rehabilitation and says he can see as well as prior to his breakdown.

Handy's comeback takes place at a time when the "blues" enjoy a larger measure of popularity than at any time during the fourteen years they have been in vogue, and stories are being revived, some unauthentic, as to how the American Negro gave to America another distinctive type of music in conjunction with spirituals and ragtime.

Handy, who is fifty years old, was born at Florence, Ala. He went to Memphis in 1905 and organized a band of Negro musicians, which became the most talked-of organization of its kind in the South. One night Handy's aggregation was playing in Cleveland, Miss., for a white dance. During intermission three Negroes living in the town came on the scene and asked if they might put on a number. Handy readily assented.

The local band consisted of a mandolin, guitar and bass violin. Over and over they played a mournful, primitive strain. Just three changes in harmony were made and only twelve measures to a strain were carried instead of the usual sixteen.

In spite of the apparent crudeness and what trained musicians would have termed "an unfinished performance," when the three entertainers stopped playing the white people showered them with money and applauded for more. Appreciation for the home boys was more generous and outspoken than for the nine piece band from Memphis, which

boasted of playing all the latest popular numbers from New York.

The Cleveland incident set Handy to making a close study of the new brand of music, which, in melody, stirred the emotions somewhat similar to spirituals. His style of composition that lost four bars to each strain, thereby creating the impression that the number had been finished too soon and moving people to encore. As the result of his investigations Handy composed an instrumental number which later became known as "The Memphis Blues."

It was not until 1910 that the public began to stir up and take notice that a new style of American composition had made its debut, and then in a strictly local sense. In that year Edward Crump, now one of the outstanding citizens of Memphis, decided to run for Mayor on the Democratic ticket. He had lived in Memphis but a few years, having come from Holly Springs, Miss.

Jim Mulcahy, leader of the 11th Ward, was an ardent Crump supporter. The campaign was a hot one, as Crump was thought to lean toward the wets. Mulcahy employed Handy's band to arouse enthusiasm for his candidate. The band got plenty of hands when it played Handy's sure-fire instrumental number, but there were no words to inspire the crowds to song.

Handy named the piece "Mr. Crump," and wrote the following words:

Mistah Crump don't 'low no easy riders here;
Mistah Crump don't 'low no easy riders here;

We don't care what Mistah Crump don't 'low;

We're going to barrel house anyhow. But Mistah Crump don't 'low it And ain't going to have it here.

The original supporters of Crump did not honestly believe their candidate would close the barrel houses were he elected Mayor, but the campaign soon won over many voters who thought otherwise, and Jim Mulcahy's choice triumphed with many votes to spare.

Handy next turned publisher and sold copies of "Mr. Crump" with but little success. In 1912, Thornton C. Bennett, a Denver man, conducted a music counter in Bry's Department Store, Memphis. Noting that Handy was not doing so well with his piece he offered to buy it for \$100, consenting to give the Negro composer the right to dispose of copies of the instrumental number already in print. Handy accepted the proposition.

Bennett then had words written for the music by George A. Norton, a white man. The song praised the hospitality of Memphis, and Handy's

band and its playing of "The Memphis Blues." The number was copyrighted in 1912 and published as "The Memphis Blues," bearing the subtitle "Mr. Crump."

"The Memphis Blues" bore the earmarks of a big hit and Bennett moved to New York with his catalog in 1913. After doing business as a publisher in the metropolis but a short time he met with business reverses and his affairs were taken over by selling agents. However, before and after his financial troubles in New York Bennett made thousands of dollars out of "The Memphis Blues."

Down in Memphis Handy heard about what a big money maker the song he sold for \$100 had developed into and proceeded to write another "blues," which he called "The St. Louis Blues." It was published in 1924 and was one of the few "blues" whose words were written in Negro dialect. The first verse and chorus read:

I hate to see de evenin' sun go down,

Hate to see de evenin' sun go down.

Cause ma baby he done left dis town.

Feelin' tomorrow lak ah feel today.

Feel to-morrow lak ah feel today.

I'll pack my trunk make ma gettaway.

St. Louis 'o-man wid hed diamond rings

Pulls dat man roun' by her apron

strings;

'Twant for powder an' for store bought

hair

De man ah love would not gone no

where.

CHORUS

Got de St. Louis Blues jes blue as ah can be;

Dat man got a heart lak a rock cast in the sea,

Or else he wouldn't gone so far from me.

Handy took advantage of the advertising he enjoyed as composer of "The Memphis Blues" by taking his band on tour, playing in large and small cities throughout the North and South to large mixed audiences. In 1917 he settled in Chicago, coming to New York a year later, having concluded he could exploit the "blues" more advantageously on Broadway. Under the firm name of Pace & Handy, a drive was made to create a demand for the "Blues," and for a time the new publishers did a large and profitable business. In 1921 the firm was hard hit by the business depression and closed. Harry H. Pace organized the Black Swan Record Company, and Handy became stricken with blindness and nervous trouble.

During Handy's incapacitation the "blues" steadily grew in favor. It was in 1921 and 1922 that Mamie Smith, a Negro "Blues" singer, was sent on tours in the East, Middle West and South, playing to capacity and turn-away business in almost every town. Her first big success was the "Crazy Blues."

The second "Blues" singer sent on the road was Ethel Waters, whose

soothing singing of "Down Home Blues" made her a big favorite. She is now appearing in vaudeville. Recently she sang at one of the local big time houses and the critics acclaimed her the hit of the bill.

One white singer has been voted on all sides an outstanding exponent of music first popularized by Handy. She is Marion Harris, who has been doing a strong single turn in the two-a-day houses for several years. She was one of the first to sing "The Memphis Blues" for the records.

Other Negro "blues" singers who have more than local reputations are Lucille Hegemin, whose "Arkansas Blues" went over big; Sara Martin, Albertina Hunter, Esther Bijon, Bessie Martin, Josie and Lizzie Miles, Faye Barnes, Ida Cox, Maud Rainey, Virginia Liston, Alice Leslie Carter and Viola McCoy.

"Both our spirituals and the 'blues' are typically Negro, but they are opposites of each other," declared Handy when asked to differentiate between the two. "Both are inspirational and express the outpourings of the heart. But one represents the spiritual side of the Negro and the other the material side in which either a love story is involved or some disappointing experience giving cause for complaint and yet expressed in a hopeful, philosophical vein."

NATIONAL ASSO'N OF MUSICIANS MEETS

Annual Convention of Artists and Composers Held In Cleveland

CLARENCE WHITE PRESIDES

Features of Big Week is Banquet and Recital by Delegates

By J. A. JACKSON

The National Association of Negro Musicians held their fifth annual convention in Cleveland (Ohio) during the third week in July. The sessions were held in the Cedar Avenue branch of the Y. M. C. A. Clarence Cameron White, the internationally known violinist and composer, presided. Henry L. Grant, executive secretary and Mildred Bryant Jones, who represented the big Chicago local, each submitted some very comprehensive plans for further developing the organization.

Features of the week were a banquet and a concert with Clarence White and Nellie Mae Dobson appearing; and, addresses by Henry Grant, the founder; R. Nathaniel Dett and Fred Work of New York. Among the persons participating in convention activities were Lillian Lemon, of Indiana-

polis; J. Wesley Jones, director of the Metropolitan Community Choir, of Chicago; Carl Dilton, Kathleen Forbes, of Cleveland.

Local music stores co-operated by making specialized displays of music by colored composers during the week, and the Chamber of Commerce provided guides and much printed matter that were of especial interest. A local committee in charge of details functioned admirably, except in the matter of publicity, as practically no information was provided to the trade journals and musical organs of national circulation.

While much attention was bestowed on the social phase of matters, the opportunity to serve the interests of the three hundred odd members by bringing the attention of the nation at large was neglected.

Musicians Are Opposed To 'Ragtime'

CLEVELAND, O., Aug. 1.—Resisting the translation of Negro spirituals into ragtime and encouraging the use of Negro folk themes as a basis for a modern school of Negro composition, were declared by delegates to the convention of the National Association of Negro Musicians to be two of the aims of the men and women who make up the organization.

Clarence Cameron White, president of the association, is a former teacher of violin at the Washington, (D. C.) Conservatory of Music and in the public schools of that city. He was educated at Oberlin.

National Association of Negro Musicians Elects Officers at Cleveland.

CLEVELAND, July 25.—R. Nathaniel Dett, director of music at Hampton Institute, Hampton, Va., was elected president of the National Association of Negro Musicians to succeed Clarence Cameron White at Thursday's session of that organization. Other officers elected include J. W. Jones, Chicago, vice-president; Alice C. Simmons, Tuskegee Institute, Tuskegee, Ala., secretary and treasurer. Next Year's convention will be held in Indianapolis the last week in July.

A scholarship in music also was awarded Miss Marion Anderson, contralto, of Philadelphia, soloist for the Philadelphia Philharmonic Orchestra during the last season. It was not announced where she will study.

Negro Musicians Hold Annual Session at Cleveland, Ohio; Nathaniel Dett Now President

The National Association of Negro Musicians held its annual convention at Cleveland, Ohio, the fourth week in July, but the only reports which have reached me to date are such as are contained in scattering newspaper chronicles. The most complete of these was the survey of the convention's work which by Maude Roberts George, who succeeded Vera Douglas Holt as musical editor of the Chicago Defender.

Such information as I have concerning the convention is due largely to the comments of Mrs. George.

A striking feature of the 1924 session to my mind, was the apparent absence of any New York representation. The metropolis has a local auxiliary to the national body, which is supposed to be functioning with vigor and this New York local always heretofore has been actively represented at the annual gathering of the national body.

But if any New Yorker was present at the Cleveland convention such fact is not apparent from the reports at hand. Philadelphia, Washington, Pittsburgh, Hampton, and a number of other localities were mentioned in the accounts, but never once did the name of New York appear, not even when the case of the convention against Deacon Johnson, its former treasurer, was referred to.

But from all accounts, the members of the association who attended the session had a good time. The program included the personal appearance of Mayor C. C. Towne of Cleveland, who was present on the second morning, greatly to the gratification of the musicians who had never before been honored by the presence of a city's head.

Just what business matters were attended to, other than receiving a report from the association's attorney with reference to the Deacon Johnson suit, and the annual election of officers, does not appear. But there were a number of interesting recital occasions, ranging from the appearance of a number of junior musicians from Cleveland to a festival program by national artists in the auditorium of the magnificent structure recently purchased by Mt. Zion Temple.

On Tuesday there was a get-together luncheon, with musical numbers by Cleveland juniors, and that same night a program was rendered by the local adult artists. High school girls gave a rendition of the operetta "Pandora."

Conferences on Wednesday morning included a demonstration by Miss Camille Nickerson of New Orleans, a teacher in the piano normal department of the summer school at Oberlin Conservatory of Music, presenting four children of the Oberlin school, 7 to 9 years old; a discussion of music in public schools by R. Nathaniel

Dett of Hampton Institute; and a private conference on organ work conducted by J. Cleveland Lemon.

New compositions were presented at the afternoon session Wednesday, with Carl Diton of Philadelphia presiding. Miss Nickerson presented some Creole folk songs (words in French), and other compositions were by Alonzo Smalls of Washington and Grace Willis Thompson of Cleveland. A number of new artists were permitted an audition before the convention. The program at night was by the delegates, with representatives from Chicago, St. Louis, Indianapolis, Detroit, Kittrell, N. C., Pittsburgh, Fort Wayne, Ind., Hampton, Philadelphia.

The business sessions were held at St. John's A. M. E. Church, the Rev. E. C. Clark, pastor, and the election of officers was held on Thursday. The nominating committee brought in the name of R. Nathaniel Dett of Hampton to succeed Clarence Cameron White as president, and the recommendation was accepted by the body.

The other officers named by the committee are: J. Wesley Jones of Chicago, vice-president; Alice C. Simmons of Tuskegee Institute, secretary-treasurer; Lillian LeMon of Indianapolis, assistant secretary. New members of the board of directors are Mildred Bryant Jones, Camille Nickerson and Clarence Cameron White. The 1925 session will be held at Indianapolis, Ind.

A memorial session was held in honor of the late Martha B. Anderson of Chicago, who was a prominent member of the body, and the secretary, Miss Simmons, was sent on a pilgrimage with a bouquet of flowers to the home of Mme. Rachel Walker Turner, noted soprano, the singer being sick.

New arrangements of Negro Spirituals by Dett and Diton attracted considerable attention.

Ballanta-Taylor, Young West African Student of Music, Returns Home

One of the most interesting of the many graduates from the Damrosch Institute of Musical Art at the commencement exercises held a few weeks ago at Aeolian Hall was the young African native, Nicholas G. Julius Ballanta-Taylor of Freetown, Sierra Leone, West Africa.

Young Taylor was brought to this country largely through the efforts of Mrs. Cecily Hayford an African, who became acquainted with him at Freetown, and who brought with her to this country several musical compositions which had been produced by Taylor in Freetown. She secured the interest of influential and worthwhile connections and so induced Taylor to come to America for systemized study and development, opportunity for which had hitherto been denied him.

His first contacts were in Boston, and it was nearly a year later that he reached New York. A scholarship was secured for him at the Damrosch School, and it is an open secret that Mr.

George Foster Peabody, the philanthropist, made provision for the living expenses of the young African student. He was so far advanced in his self-directed studies that only two years were needed to complete the course in advanced composition which ordinarily requires seven years. After graduation Mr. Taylor made two southern trips, spending some time at Tuskegee Institute and the Fort Valley, Ga., High School, but longer periods were given to stays at the Penn School, St. Helena Island, S. C., where much material in the form of hitherto unpublished and practically unknown Negro Spirituals and folk songs were collected. Mr. Taylor declares that he has found conclusive evidence that the American Negro Spiritual is fundamentally allied to the primitive melodies of the native African, and he is returning to Africa

to continue his research work along that line. He sailed from New York on Wednesday, August 6, for London, where he plans to remain until September 6, when he goes on to Sierra Leone to pursue the research which is hoped will add valuable material to the history of Negro music, both African and American. At Mr. Peabody's home, "Yaddo," Mr. Taylor revealed much of the material he had discovered, and plans were discussed for the furthering of the work of seeking out and preserving the rhythm and music of Africa. His presence at Saratoga Springs was noted by "The Saratogian," and the following article appeared in that newspaper concerning Mr. Taylor and his work:

AFRICAN COMPOSER WHO HAS PERPETUATED MANY "SPIRITUALS" HAS CONFERENCE AT YADDO

The visit of Nicholas G. Julius Ballanta-Taylor, of Freetown, West Africa, the African composer, who is doing much toward perpetuating the "spirituals," hymns of the colored race, which in unmistakable manner have portrayed the religious and spiritual side of the race, revives much local interest in these echoes of the old plantation life of the South.

Mr. Ballanta-Taylor came to the city primarily to hold a conference with George Foster Peabody at Yaddo and to go over with him many of his plans for the work of seeking out and preserving the rhythm and music of Africa. The African composer, according to his plans, will return to Africa next month.

While in the city Mr. Ballanta-Taylor is stopping at Mrs. Eva T. Marshall's, 61 Hamilton street.

The young African has rightly been called a self-made man, having secured a musical education in the face of great obstacles, and nourished and fostered his natural love for music, in spite of unusual difficulties. It is recounted that, while in this country, some who recognized his extraordinary musical ability sent him to Frank Damrosch, head of the Institute of Musical Art, and feeling certain that the young man possessed real musical talent, Mr. Damrosch sent him to his brother, Walter Damrosch, the noted composer and orchestra leader, who quite agreed as to the promising talents of the young African. It turned out most satisfactorily that Mr. Ballanta-Taylor became a student at the Damrosch Institute of Musical Art, a scholarship being provided for him through the interest of the Damrosches. And provision for the expenses of the young man was made through George Foster Peabody, who has been as equally interested in any effort evidenced by people of the colored race to gain a higher education, as he has in northern educational institutions.

When Mr. Ballanta-Taylor returns to Africa, he plans to do some research work in his native land, and America will look to him for the perpetuation of the musical life of that continent. Interest in the "spirituals" seems to have taken on new life in the past few years, particularly musical circles of Europe and the United States. And it is pointed out that since there are some 200,000,000 millions of people in Africa, it is no more than wise that an effort should be made to interpret and understand these hymns that come from the soul of the colored race with a marvelous spontaneity.

Saratogians have taken much interest in the "spirituals" and many recall having heard the Hampton Quartet sing some of the better known hymns several years ago in this city, when they appeared here in a concert sponsored by Mr. Peabody.

Mr. Ballanta-Taylor spent some time in research work at St. Helena Island where the population was approximately 6,000 Negroes and fifty whites and brought out some interesting theories and revelations of the life and real musical background and he worked very earnestly at the Penn Normal School College so that through the help of the students he has brought to light one hundred new "spirituals."

Mr. Ballanta-Taylor's work has been compared favorably with that of Coleridge-Taylor, of England, who preserved a musical story of his race there.

The African composer is particularly well-qualified to interpret and preserve these "spirituals," and his American friends anticipate his further success in the work during his stay in Africa.

Paul Whiteman Glorifies Jazz In Musical World

Exponent of Syncopation Has Made Art of Composition Found on Negro Melodies

Paul Whiteman, nationally known exponent of syncopators, glorifies jazz in a recent issue of Etude. Says he:

"There seems to come a time in the career of every man who does any thinking whatever about his future when he realizes that he must do something very radical or he will never advance one inch beyond the present position. He must pull up his tent posts and move on to other and newer fields in order to succeed. That was the condition in which I found myself in San Francisco in the year 1915. I realized that I had worked and studied very hard all my life. I realized that I had played in large symphony orchestras for years; that I knew the classical literature of the orchestra from the viola desk, that I was working from morn to night in the orchestra, in the quartet and also in a hotel orchestra, and that all I was getting for this experience and this hard labor was \$125 a week. There was no future ahead and I was ambitious."

"Just then jazz was commencing to draw the attention of the American people. At that time jazz was so outrageous that most musicians were nauseated at the very thought. Jazz meant then any group of nondescript instruments aided and abetted by a strong-armed drummer who was a veritable percussion virtuoso on all of the implements of the kitchen. He was also supposed to be a humorist and demonstrated his humor by juggling with his drum sticks. The leader, whether he played the violin or the saxophone, often introduced a lot of clowning that never failed to entertain the audience."

New Characteristic Instruments
"Yet here was something that was breaking down certain conventions long considered sacred in that outrageous dance combination of piano, violin and cornet. Here came the banjo with its distinctive character; here came the muted wind instruments, and, more than this, extremely clever performers upon these instruments, who could produce new and striking effects."

Definite Scores

"The possibilities of the musical combinations of these instruments intrigued me. At that time literally everybody who played in a jazz band 'faked' or 'vamped,' or, in the best English, improvised. There was nothing intelligently and beautifully scored for these unique groups. I realized the immense possibilities of the thing, and was the first to arrange for definite accurate scores of popular themes done with the same detailed care with which the symphony instrumentation is prepared. More than this, the compositions could be

played every time with the same effect, which was impossible in the old-fashioned jazz band in which each player felt it his duty literally to compose the piece with each performance.

"At first I realized that the jazz orchestra required most of all an insistent background of rhythm. For this I employed the banjo, using it largely as a percussion rather than a melodic instrument. Then I realized that there was a great deal of horrible blare and noise about the old-fashioned jazz orchestra that was wholly unnecessary and would soon disappear before more musical effects. Musical effects do not come from poorly trained or unmusical players."

At present there are over four hundred men employed in the fifty-two Paul Whiteman Orchestras located all over the United States and in Paris, London, Havana and Mexico. All these orchestras receive careful supervision and training, and play according to specific directions which I have personally prepared.

Sousa's Definition

"I am often asked, 'What is jazz?' I know of no better definition than that given by Lieut. Comm. John Philip Sousa, U. S. N. R. F. He derives the word from 'Jazzbo,' the term used in the old-fashioned minstrel show when the performers 'cut loose' and improvised upon

'Jazzboed' the tune. The trombone guffawed, the cornet shrieked and the clarinet wailed to the banging of the drums. The effect was a breakdown of the worst kind. From this wild din, however, has come the jazz which is commanding the attention of serious musicians everywhere. When I was in Paris with my orchestra this year I met many distinguished musicians who came with eager curiosity to hear some of the new tonal combinations. I found that they were only mildly interested in the magnificent works of such American composers as McDowell, Carpenter, Chadwick, Cadman and others. 'We know all that' they said, 'but jazz is a new note—something different, something peculiarly American, like the Sousa March. We want to know about jazz.' Here was the recognition of this new American note that I had identified in the old-fashioned jazz of a decade ago."

NEW YORK BULLETIN
JANUARY 20, 1925

Harry Burleigh to Sing Today

Harry T. Burleigh, for 30 years baritone soloist at St. George's Church in Stuyvesant square, will sing at 4 p. m. today at the Brick Presbyterian Church, 412 Fifth ave., in a program of American Negro folk songs. The famous Hampton Institute Quartet will give a number of plantation songs and spirituals as part of the program. The same musical program will be repeated Thursday at 8:15 p. m. at Grace Church, 802 Broadway.

The meetings are two of a series arranged by the New York committee of the Hampton-Tuskegee Endowment Fund, of which William L. Schieffelin is chairman. Addresses on "Education: the Solution of the Negro Problem," will be given at both meetings. Dr. Robert R. Moton, principal of Tuskegee Institute, and the Rev. George D. Wharton, noted as a "community builder" in the South, will speak Tuesday and Dr. Moton will be the speaker Thursday.

Burleigh's maternal grandmother was a slave and his Negro blood is mixed with Scotch and Indian. His grandfather, who was a slave in Maryland, was the daughter of a Scotch woman and was married to an Indian. Left fatherless at an early age Burleigh supported himself by doing odd jobs but managed to attend the public schools. It was there that his fine voice was discovered.

At the age of 26 he heard of the New York Conservatory of Music and learned that scholarships were open there. He came to this city, sang before the conservatory committee and won a scholarship. He studied and worked at the conservatory for four years.

In 1894 Burleigh heard of a vacancy in the choir of St. George's Church. He was one of 60 candidates and the only Negro who applied. The place was given to Burleigh.

Burleigh has written some 60 songs, besides two festival anthems and four compositions for violin. His chief fame, however, rests upon his arrangement of old spirituals and plantation songs.

ROLAND HAYES ARRIVES IN UNITED STATES—ALONE



NEW YORK, Aug. 21.—Roland Hayes, famous tenor and winner of the Spingarn Medal for the "most noteworthy achievement of a person of African descent in 1923," arrived in New York last Saturday aboard the S. S. Paris, direct from Europe, alone. This dispelled the rumor, which has gained strength since his departure last spring, that he sailed to Europe to wed an English beauty. Mr. Hayes spent the week-end at the Park Avenue Hotel, Park avenue and 34th street, and left Monday noon for Boston to make arrangements for his new American tour, which will begin in early October and last until March 27, 1925. The tour will take Mr. Hayes as far West as California.

During his forthcoming American tour Mr. Hayes will appear four times in New York, as follows: Carnegie Hall, October 25; Carnegie Hall, November 28; Carnegie Hall, January 29, 1925, with Boston Symphony Orchestra, and in Brooklyn January 30. He will conduct his own tour under his own management, in connection with the Boston Symphony Orchestra.

Mr. Hayes will formally receive the Spingarn Award which he won last June at some time, yet to be decided, during his tour. It was received by proxy at Philadelphia on July 1. At the same hour the medal was being presented Mr. Hayes was singing before the King and Queen of England.

Mr. Hayes is enthusiastic over his recent European tour, which closed in late June, and reports one of the most successful he ever had. He has been on vacation in Italy since the tour closed.

Black Voices

IN Richmond there is a society of colored men who are held together by their common desire to preserve the religious songs of their race, the "spirituals" which, long regarded as a kind of curiosity, are coming more and more to be viewed as one of the eminent contributions of this continent to the arts. In Charleston there is a society of white men and women who have the same purpose, but who further specialize by trying to recover songs which may have flourished in some particular community or even on some particular plantation without ever having happened to

catch the general ear and so to be carried throughout the country, as has happened to certain of the songs which, for the reason, everybody knows. By such means the dignity of the religious songs of the Negroes is emphasized, but there still remains the need of some adequate study of this fascinating body of literature, which now drifts about on the winds of chance memory, running the risk of being lost in competition with the louder and ruder melodies of the current era.

Whoever makes that study will rarely be able to trace one of the spirituals to its actual author. The singers are lost in the songs. Hundreds, perhaps thousands, must have been tentatively composed, by Negroes whose emotions took this outlet, and must have tried their fortune with the race at large. Only some of them met with the kind of response which perpetuated them. The others fell and died as sounds die when there are no ears with the sympathy to understand them.

The surviving songs are therefore, in a true sense, the possession, if not the positive creation, of the race. If they do not bear witness to the talents of individuals, to the private impulses of the composers, to their methods and schools of song, they bear abundant witness to the deeper, impersonal feelings of the race which nourished them.

They testify, naturally, most of all to the sadness which the race felt in its bondage. "Nobody knows the troubles I bear," the burden of one of them, might almost be the burden of all of them. The black voices lifted up in these songs came from throats which ached. Yet with what pathetic faith they clung to the hope of consolation which their religion promised them! This world was full of grief, but just beyond it lay the Jordan, over which a sweet chariot might at any moment swing to carry the slave to a long and joyous home. Shouting salvation, he would enter the promised land, where he would have shoes and be permitted to walk all over God's heaven. Though his conception of paradise was of the simplest, it was utterly sincere. It was shaped by a profound need and spoken without self-consciousness.

At the root of the spirituals lay what Miguel Unamuno has called the tragic sense of life in men and in peoples, one of the great recurrent notes in all the wisdom and all the music of the folk everywhere. For this reason, perhaps, these songs persist while the brassy compositions of the white evangelists go their way to unremembered and well-deserved oblivion. The dominant race, spurring itself to effervescent optimism, could not listen to the undertones of human life, but negligently left them to its bondsmen. But in the long-run it will be the bondsmen whose voices are heard.

Sport Is Elected

WE are in the midst of a presidential campaign. If we are as political a people as we are believed to be, our thoughts and energies should be concentrated upon candidates, issues, and possibilities. Yet judging from the

newspapers one reads and the conversation one overhears although now proved to be possible, is far from practicable the people are more occupied with the chances in the forth-coming World's Series in baseball; with the performances almost constant attendance and assistance. Extensive re- of the celebrated French horse Epinard, now running on pairs were made to the airplanes, engines were changed, American tracks; with the polo match between American the machines were almost built over in course of the flight, and British teams; with the international lawn-tennis con- so as to raise the old question: "If a knife be rebladed, it tests for the Davis Cup; with the Firpo-Wills fight; with is still the same knife. But if then a new handle is added, the airplane flight around the world; or even with the man is it the same or another knife?" Then, too, the time re- who traveled from Holland to Marseilles, turning some- quired was long when one recalls that the flight was made saults all the way. Rarely before have so many exciting with the fastest kind of locomotion devised by man. Five events been taking place all at once. We shall have to wait months, fourteen days elapsed between the departure of until election day to learn the fate of La Follette, Davis, the fliers from California and the date when they touched and Coolidge. But whatever happens to them, we may say again on the American continent. The old clipper ships already—and with entire confidence—that the popular vote could do it as quickly; it takes only a fraction of that time has been cast in favor of sport. It has been seated on the to make the circuit of the world by railroad and steamship. American throne. It has been clothed with almost dicta- Of course the army aviators were not trying for speed. torial powers.

They aimed at safety and success. Yet one may say with assurance that round-the-world flight by airplane is still a flight was, of course, incomparably the greatest. Perhaps long way off as a regular and recognized means of travel. one ought not to speak of it as a sporting event. It was It is not yet a commercial possibility, nor even an oppor- more than that, to be sure. It was a splendid feat of intelli- tunity for the tourist looking for new thrills. gence, of skill, and of daring. Yet flying around the world

Music—1924.

MUSICIANS IN ANNUAL MEETING

By MAUDE ROBERTS GEORGE

Cleveland, Ohio, July 25.—Cleveland has welcomed the delegates to the National Association of Negro Musicians with open arms and the local committee has worked hard and successfully and the delegates are highly pleased with their reception. The board of directors met at the Cedar Ave. branch of the Y. M. C. A. with the president, Clarence Cameron White, presiding. Many important matters were taken up and discussed. A full report was submitted by Attorney Leroy Godman relative to the case of Deacon Johnson, who, it is charged, had misappropriated some of the funds of the association. The case was won and other legal matters had been very successfully handled by the attorney. The executive secretary, Henry L. Grant, submitted a plan of a national budget and gave a general report of his work during the year. A helpful suggestion from the Chicago local was presented by Mrs. Mildred Bryant Jones and voted upon in sections.

Gives Scholarship

A letter of appreciation and thanks was presented by the secretary, Miss Alice C. Simmons, from Miss Marlon Anderson of Philadelphia, relative to the payment of the \$400 scholarship awarded her by the national association. This enables Miss Anderson to continue her studies uninterrupted and the national organization feels the initial scholarship money was well placed, for Miss Anderson has made an excellent record during the past year, having appeared as soloist with the Philadelphia Symphony orchestra.

A banquet and get together program was held Monday night at Antioch Baptist church, of which Dr. Williams is pastor. J. Wesley Jones of Chicago presided. The church was crowded to capacity and many of the delegates had arrived and were present. Welcome addresses were made by the Rev. Mr. Dabney and the Rev. Mr. Williams. The meeting was especially attractive, as it gave the public an opportunity to meet the national officers, who were seated upon the rostrum and made short, interesting talks upon being intro-

duced. Henry L. Grant, who was the first president of the organization, made an appeal to the public for their support of the association and then gave a short history of the origin and purpose of the national organization. R. Nathaniel Dett, the

composer and pianist, and Fred Work of New York made interesting talks.

President White gave an excellent response, telling of his initial public appearance at the Cleveland and also reminding the delegates of the large part that Cleveland has played in the musical development of our Race. Harry Williams is the first soloist of color to win artistic recognition abroad. Mme. Rachel Walker was the first soprano who gave the critics abroad the thought that our people could be successful in the singing of operas. Harry Feeman wrote the first grand opera that was ever produced from the pen of a man of our Race, and all these were products of Cleveland. Mr. White was highly commended by the Rev. Mr. Williams for his splendid article in the Etude, in which appreciation of Carl Ditton, showed a spirit that has not always been a characteristic of the members of our Race who are artists.

The choir is due highest commendation for their excellent singing throughout the evening. The program closed with the singing of a selection composed by Mr. Deas and led by Mme. Martha B. Anderson of Chicago. Mr. Woolfolk of Indianapolis, tenor, sang two selections which were highly appreciated by the audience and his success was greatly aided by the splendid accompaniment of Miss Lillian LeMon of Indianapolis.

The formal opening of the convention was held Tuesday. President White called the meeting to order with a large number of delegates present and many arriving upon each train. More than 75 out-of-town delegates answered to the roll call, which followed the singing of the national Negro anthem, composed by J. Rosamond Johnson and led by Fred Work, with Carl Ditton at the organ. Invocation by the pastor, the Rev. Mr. Clark. It was interesting in the calling of the roll in the order in which they joined the national organization, Chicago leads the list and also has the honor of having the first annual convention of the national.

The mayor was unable to be present, owing to a meeting of the council, and the welcome to the city was made very excellently by the Rev. Mr. Williams and a fitting response was made by the president. Miss Katherine Forbes of Cleveland played two organ numbers which were greatly appreciated by the delegates and the audience. Dr. Saunders of Cleveland, who is chairman of the entertainment committee, as well as an officer and active local worker in the organization, introduced the president, Mrs. Grace Willis Thompson, who gave an address of welcome on behalf of the local. Carl Ditton of Philadelphia made the response. Mrs. Thompson and her co-workers have gotten the music stores to exhibit music composed by our Race in their

display windows and the Chamber of Commerce has sent out 300 guides of the city and shopping guides.

Chicago also has not forgotten the excellent convention held there last year and the Gamble Hinge Co. sent 300 teachers' schedule cards that they sell ordinarily, but came complimentary to the convention. Mr. White, the national president, was in Chicago recently and his business served to remind them of the work done last year. Indianapolis Chamber of Commerce also sent complimentary guides.

The chairmen, who are so earnestly assisting Mrs. Thompson in the success of the convention, are: Program committee, Capt. Chas. E. Frye; publicity, John H. Penny; entertainment, Dr. Wm. P. Saunders; courtesy, Miss Edith Wright; badges, Mrs. Dazalia Wade; finance, Mrs. Generva Minter; and housing, Mrs. Florence D. Cochran.

STATE BOASTED RACE MUSICIANS MANY YEARS AGO

Many Capable Before Civil War; Enough Soloists For String Quartette

BANDS, ORCHESTRAS, VOCAL

Large Numbers of Pioneers Actively Engaged In The Vocation Today



Exact knowledge of the instrument-ists and vocalists of the Negro race residing in the State prior to the Great Emancipation is somewhat obscure, but several of the elder residents assure us that there were several very efficiently trained persons living here at the time.

Fortunately some data is available on the period beginning soon after the capitulation of the South, and with the removing of the restrictions of slavery, and return of the country to normalcy, colored folk were able to perfect the training of individuals and groups with musical abilities and inclinations.

St. Mary's Choir

From records of the time and information of elder citizens we learn that St. Mary's Episcopal Church boasted a splendid choir, of which Mr. H. C. Bishop was general director; Mr. W. H. Bishop, precentor; J. Hopkins Johns, Mr. J. Taylor, basso; George Barrett, tenor, and C. Augustus Johnson, organist.

Mr. C. A. Johnson, mentioned above, was also organizer and director of the Monumental Band and Orchestra, one of the most popular dance and concert bands and orchestras in the State not many years ago. Mr. Johnson was also a capable instructor and several of the best instrumentalists of the city were his pupils. Dr. William H. Cargill studied violin, and Mr. Robert Clarke, cornet with him. Mr. Joseph Ockemy is remembered as organist at Bethel A. M. E. Church. Mr. Ockemy was also an accomplished clarinetist. The Metropolitan Band was also an organization that was famous in its day, the director, the late John Hawkins established a reputation that was known throughout the country.

Other Accomplished Musicians

One writer mentions in an account of Baltimore musicians of 40 years ago, Mr. John Dungee, organist; Mr. Simpson, choirmaster; Misses Mary F. Kelly and Emma Burgess, sopranos. From the article we were led to assume that those persons were every bit the peer of those now actively engaged. Mr. Daniel Stewart, piano or organ shrdlu cmfwy mhm art, Mr. Edward Peck, Mr. Herbert Y. Johnson and Mrs. Theresa Briscoe Stewart, are still proficient artists at both piano or organ.

The latter, Mrs. Stewart, a sister of Mr. Ambrise Briscoe, is also a contralto of note. Mrs. Maude Gross, director of Trinity A. M. E. choir, is also a proficient leader and instructor. Wm. B. Hamer is a retired choirmaster of merit.

String Quartette Was Possible

During the seventeenth century each European nobleman retained in his court a group of players for the entertainment of his guests. As so many of these musicians were inspired to greater efforts and a noticeable change took place in these smaller ensembles, it soon became evident that three or four virtuous artists could produce a better ensemble than a larger group of inferior players. The result was an increased interest in the smaller combinations which were known as chamber orchestras. Viola, two violins, and cello are the instrumentation.

The above was quoted with a view of stressing the high grade of ability required to express this form of music. Yet while purely conjectural (for there is no record of such an organization being formed by the colored musicians of the city) the names and known abilities of several of the older musicians suggest the success of such a combination had one been formed. Mr. Andrew Thompson was an adept viola player. This instrument, though not so familiar to the average music lover as its string companions, is nevertheless, as useful and as rich in tone as the violin. Mr. Thompson was a complete master of the bowing, tremolo, pizzicato, etc., within the powers of that instrument.

Double Bass Players

The late Augustus Johnson and Ambrose Briscoe would have capably placed as the violins in the hypothetical quartette, and though no pre-eminent cello player is mentioned by the chroniclers of that era in Baltimore history, from the efficient group of which there is record, we daresay one could have been secured.

An instrument also unfamiliar to folk of the present day is the double bass, a stringed instrument which provides the foundation for the harmonic structure of orchestral music. The double bass is a transposable instrument, that is, an instrument whose sound is different from the actual written notes. The double bass sounds an octave lower than the music is written. Certainly an instrument, from the foregoing description of the technique required for its mastery, demanding a great amount of musical skill for its proper playing.

Mr. Charles C. Brooks is remembered as a capable and brilliant double bass player, and was always in demand for concert and frequently for dance work.

As far as could be ascertained, Mr. Alfred Caulk, of Division street, is the only surviving Negro double bass player in the city. Mr. Caulk began his studies under a German teacher, who returned to Berlin before the course was completed, instruction was undertaken and completed by a local colored instructor. Mr. Caulk, though doing practically little playing at present, retains all of his ability. We are indebted to the latter gentleman also for the names of three other extraordinary instrumentalists of other days, namely, Chas. Bowyer, Philip Bowyer, and George Bowyer, all of whom were instrumental performers of a high order.

Tenor-Baritone Tour

Mr. Samuel Palmer was a band director and a cornettist of unquestioned merit. Mr. Palmer also played violin acceptably. Dorsey Palmer, a son, surviving, was at one time a drummer in the Douglass Theatre Orchestra. Lloyd Gibbs, of South Baltimore, tenor, was long a valued member of the Williams-Walker productions and Glee Club. Nelson Tunstall, baritone, toured for several seasons with Cole and Johnson, orchestras. It soon became evident that a compilation of evidently necessary brevity must needs omit many names of individuals who were undoubtedly as efficient in musical realms as the preceding, but lack of authoritative sources of information, and the limited space permitted this article forces us to omit many who have aided in making musical history.

(Active Negro musicians now residing in Baltimore, will be the subject of an article to follow in an early issue.)

UNIQUE FEATURE OF INTEREST—ING RECITAL WAS COLORED JEWESS SINGING IN HEBREW AND YIDDISH—A GOOD SINGER (Boston Globe, Dec. 8, 1924)

Ivan Steschenko, Russian basso of the Chicago Civic Opera, and Mile Goldye, the only colored cantor in the world, put on an unusual concert in Symphony Hall last night. Boris Morros accompanied Mile Goldye and

was roundly applauded by the large capable of manifesting joy, anger, indignation and even laughter. They could not wait for her and notes are remarkable eyebrows, and he uses them with marked effect. Mr. Steschenko charmed his audience before expressing their appreciation. He has eyebrows with which he

AMERICA FINDS NEW BEAUTIES IN ROLAND HAYES' SINGING.
Roland Hayes' second tour of America has now embraced the four points of the compass. Opinions which come from each part of the country bespeak the kind of impression this tenor makes wherever he may go.

The artist will spend two months more—December and January—in the East. During February and March, he will be on the Pacific Coast. In April he will go to Europe for another tour of the old world. 12-25-24
All possible dates have long been filled for the present season of 1924-25.

Opening of the Tour in Boston.

"Negro Tenor Stirs Great Audience—"

It is unnecessary to remark on the beauty and the purity of the voice, the innate musicianship of the singer or his fine sensibility to the piece at hand. These have no whit changed. One did fancy that there was an added power in the voice. Memory did not seem to recall that on former visits Mr. Hayes had essayed many songs partaking of the dramatic, but one found the new power full as pleasing as the muted voice, which has been charming."—Penfield Roberts, Boston Globe, Oct. 6, '24.

"A Deepening Tenor Who is Now a Dramatizing as well as Contemplative Singer—"

Even at Midsummer as seasons in Boston go, Mr. Roland Hayes is assured of an audience. It filled Symphony Hall yesterday afternoon; overflowed with applause, asked and received repetitions and extra numbers, quite as though the tenor were now established in the royal line—Yet plainly Mr. Hayes cultivates new powers—Now he is a dramatizing singer as well—to Schubert bard-like, to Wolf winged and soaring, to a whole eighteenth century convention. Beside static beauty he now lays dynamic emotion."—H. T. Parker, Boston Transcript, Oct. 6, '24
GENIUS KNOWS NO PLACE.

To the ambitious boys or girls living in the rural districts or small towns where few or no opportunities for success in the highest measure seem open to them there is an abundance of encouragement in the examples afforded by the lives of people who are constantly making good in every calling.

We have at present a president of the United States who is a typical example of farm boy who reached the head of the nation; and the

president before him was from a small town. 12-14-24
Leaders coming from obscure country villages are common not only in this country but also in Europe and the examples are not confined to political leaders.

Only within the past few weeks the announcement has been made that one of the most remarkable successes in the literary world has been made this year by an unknown young woman school teacher in an out-of-the-way community in the northwest.

Roland Hayes, famous in this country and in Europe as one of the most remarkable negro singers who ever lived, began life on a north Georgia farm.

The question of location may mean something but what you have inside of you—what gifts, what ability to understand and use your gifts, what willingness to work and to stick to the job; in short, what capacity you have to do something better than the average and to keep on doing it—that is the thing which brings success. Geniuses may be born. That is, one person may be endowed by nature with gifts not possessed by another, but these will not avail without long, hard and unflinching training; and, after all, the old saying holds good that genius is nothing more than hard work.

To the bright boy or girl, ambitious to make a shining mark in the world, it may be said that the door stands open in your own front yard. Roll up your sleeves and go to work and never be satisfied with doing less than your level best.

UNIQUE ORIGIN OF "JAZZ."

Until last week the origin of the word "jazz" was shrouded in mystery. It was thought by some musicians that the term had come from South America, or perhaps from Africa, where the first syncopation in music was observed. Not that musicians admit that "jazz" is music, but they were the people most interested in finding out how this word was devised.

Vincent Lopez, writing in *The New York Times*, America, offers a unique and ingenious solution. In Vicksburg, Miss., during the time of "rag-time," there was a colored drummer of parts named Chas. Washington, who could not read music, but who had a gift for "faking" and a marvelous sense of syncopated rhythm. Under the custom in that part of Mississippi, his first name became "Chaz."

The negro band of which this drummer

of parts was a member used to repeat the trio of rag-time numbers they found popular with white patrons, and because of the catchiness of the drummer's method he was called upon to do his best with these repetitions. At the end of the first trio the leader would say, "Now, Chaz," pronounced with the soft inflection of the Southern negro. From this small beginning, according to Mr. Lopez, it soon became a wide-spread habit to distinguish any form of exaggerated syncopation as "jazz."

"Jazz" under any name sounds just as sour to musicians of the higher order and to them one explanation of where the name started is as good as another, but the derivation discovered by Lopez has the marks of probability for the distinguishing characteristic of "jazz" lead to the conviction that it was invented by someone who knew nothing about music.

JUILLIARD FELLOWS IN MUSIC CHOSEN

81 Awards of Free Tuition for Advanced Study Announced by the Foundation.

NOTED ARTISTS TO TEACH

Two Negro Women Among the Winners of Honors Based on Competitive Examinations.

Thirty young pianists, twenty-seven singers, fourteen players of violin or cello and ten students of composition were announced yesterday by the Juilliard Musical Foundation as successful competitors for its fellowships, which carry free tuition for advanced study with famous teachers from now until next June. Under the original \$8,000,000 bequest of the late A. D. Juilliard of this city, later valued at various sums up to \$20,000,000, the Foundation had offered one hundred such fellowships among the first beneficiaries of the great fund.

Richard Aldrich, Chalmers Clifton, Lawrence Gilman, Henry Hadley, Charles Martin Loeffler and H. H. Bel-laman were the board of examiners who made the awards. Teachers already in charge of those students whom the board approved include Mme. Marcella Sembrich, Leon Rothier and Francis Rogers, for the singers; Mme. Olga Samaroff, Ernest Hutcheson and Josef Lhevinne, for piano; Cesar Thomson, Paul Kochanski and Georges Enesco, for violin; Felix Salmond, for cello, and Rubin Goldmark, for composition.

The students thus far accepted for eighty-one awards represent States from Connecticut to California and from Minnesota to Florida. Two of the piano scholarship winners were young negro women, Ernestine Covington of Houston, Texas, and Lydia Mason of this city.

The fellowships were awarded to:
Max Alexander, Los Angeles.
Gretchen Altpeter, San Diego, Cal.
Constance Bernstein, New York.
Claire Brookhurst, Brooklyn.
Olga Brounoff, New York.
Charles Carver, Brooklyn.
Henry J. Chitraro, New York.
Frank Cuthbert, McKeesport, Pa.
Marie Edelle, New York.
Florence Frommelt, Newark, N. J.
Alexander Gatewood, Kansas City, Kan.
Gretchen Haler, Herkimer.
Stella M. Jelica, San Francisco.
Charles Kullman, New Haven, Conn.
Madalyn Maier, Bound Brook, N. J.
Gustava V. Malstrom, Tacoma, Wash.
Caryl Marshall, Fort Johnson, N. Y.
Dudley Marwick, Brooklyn.
Marie Masur, New York.
Idene S. Montague, Glens Falls.
Kathryn J. Myers, San Francisco.
Edith Piper, New York.
Walter Preston, Brooklyn.
Geraldine Riegger, Columbus, Ohio.
Anna Ross, New York.
Gordon Weir, Brooklyn.
Isabelle Yalkowsky, Chicago.
Awaras for piano fellowships follow:
Abram Chesins, New York.
Ulric Cole, Los Angeles.
Ernestine Covington (colored), Houston, Texas.

Ida Deck, Buckhannon, W. Va.
Collins Dougherty, Glenwood, Minn.
Ethelyn Dryden, Baltimore.
Sara Franck, Brooklyn.
George E. Fritzberg, Minneapolis.
Rudolph Gruen, New York.
Lillian Hasmler, Newark, N. J.
Susan Haury, Ontario, Cal.
George P. Hopkins, Claremont, Cal.
Morton Howard, Sioux City, Iowa.
Yetta Kabram, New York.
Dorothy Kendrick, Dallas, Texas.
Gladys Fohn, Los Angeles.
Lydia Mason (colored), New York.
Ruth McCann, Mobile, Ala.
Dora Miller, Brooklyn.
Helen Moore, Wichita, Kan.
Margaret Paige, Pueblo, Col.
Jesse Pedrick, Orlando, Fla.
Reginald Riley, Akron, Ohio.
Dorothy Roeder, New York.
Josephine Rosensweet, New York.
Celia Saloman, Orlando, Fla.
Marya Shannon, Walla Walla, Wash.
Harold Triggs, Chicago.
Roslyn Welsberg, Syracuse.
Isabelle Yalkowsky, Chicago.
Violin and cello fellowships went to the following:

Martha Ashworth, Webster, Mass.
Herbert Clark, San Francisco.
John H. Frazer, New York.
Mary A. Lackland, Richmond, Va.
Christine McCann, Mobile, Ala.
Della Fosner, Newark, N. J.
Rose Rabinowitz, New York.
Daniel Saldenberg, New York.
Sadie Schwartz, Thompsonville, Conn.
David Siegel, New York.
Florence Suder, Waterbury, Conn.
Ada Synajko, New York.
Mary A. Waterman, Mount Vernon.
Heimann Weinstein, St. Paul.
Composition fellowships were awarded as follows:

David A. Barnett, Far Rockaway.
Theodora Brook, New York.
Abraham W. Chasins, New York.
Ulric Cole, Los Angeles.
Ida M. Deck, Buckhannon, W. Va.
William B. Dinsmore Jr., New York.
Lillian B. Hasmler, Newark, N. J.
George P. Hopkins, Claremont, Cal.
Kathryn J. Myers, San Francisco.
Virginia C. Thomas, Bristol, Conn.

the original Hayes before a large gathering of workers of the Union. He responded with a song. Flowers were tendered his accompanist, Miss Le Janna Jones.

I translate Race Artist's Song Into Many Languages

EVANSTON, Ill., Dec. 11.—(By A. N. P.)—"America First and Forever," a patriotic song composed by Hermes Zimmerman, composer-tenor, has been translated into French, Spanish, Polish and German, and is being used by the Americanization branch of the Women's Christian Temperance Union. Zimmerman is a German-born American. Mr. Zimmerman was given a decoration when he sang the song at

TO HONOR THE THIRTIETH anniversary of Harry C. Burleigh's connection with St. George's Episcopal Church in New York its edifice was crowded on Sunday March 30, by hundreds who came to testify in person to their gratitude for Mr. Burleigh's services as the baritone soloist of the church. Hundreds were turned away and extra police summoned to handle the crowd. It was a well merited tribute, for Mr. Burleigh, a gentleman and a musician, and a notable composer and arranger of folk songs, has long been an inspiring and attractive figure in the music world of the metropolis. Hundreds of aspiring young men and women have looked up to him and sought to follow in his footsteps. Like many another he has conquered prejudice and hostile opinion by his modesty, his sincerity, his ability, and his worth. Others more brilliant are beginning to appear, Roland Hayes, for instance, but the fame of none of these can detract from Mr. Burleigh's pioneer work in New York. St. George's, too, is entitled to credit for living up to the doctrine that a man's a man for a' that. What makes Mr. Burleigh's case exceptional is the fact that his is a darker skin than is usually to be found in the pews of St. George's, for he is a colored man who has proved once more the extraordinary musical talent of his race.

CROWDS AT CHURCH HONOR NEGRO SINGER

Hundreds Unable to Enter St. George's for Harry T. Burleigh Anniversary Service.

EULOGY BY DR. REILAND

Composer and Choir Leader Called to Pulpit, Then His Hymns Are Sung.

Hundreds of persons vainly stormed the entrances to St. George's Episcopal Church on both East Sixteenth Street and Rutherford Place yesterday trying to gain admission to the special vesper services in recognition of Harry T. Burleigh's thirtieth anniversary as a baritone soloist in the choir. Mr. Burleigh is a noted singer and composer. So dense were the throngs outside that police were called to keep the streets open for traffic. The church was filled and the doors were ordered closed half an hour before the services opened.

The program was devoted chiefly to singing by the choir, but the Rev. Dr. Karl Reiland, the rector, made a short address in which he referred to Mr. Burleigh as the leading singer of the church and to his long and notable service there. Dvorak, Dr. Reiland said, composed his New World Sym-

phony in the neighborhood of St. George's Church and received much of his inspiration from his association with Mr. Burleigh. Just before he concluded speaking Dr. Reiland called Mr. Burleigh to the pulpit. There was no applause, of course, but an audible murmur swept through the crowded auditorium as the white-haired negro, garbed in snowy vestments, stood beside the rector and bowed several times. As he descended from the pulpit the choir began the singing of one of his best known compositions:

An' I couldn't hear nobody pray:
An' I couldn't hear nobody pray:
O' way down yonder by myself,
An' I couldn't hear nobody pray:
O Lord, I couldn't hear nobody pray.

Then the melody changed abruptly, reverberating against the high arched ceiling and welling back over the crowded aisles to the farthest end of the auditorium:

In de valley!
On my knees!
With my burden!
An' my Saviour!
Hallelujah!
Troubles over!
In de kingdom
With my Jesus!

When the service was over Mr. Burleigh stood at the chancel steps and hundreds of those in the congregation shook his hand as they passed out, many of them to waiting automobiles.

Mr. Burleigh's work is well known both here and abroad. Besides singing at St. George's, he has undertaken to train choirs in several other churches. His baritone voice is rich and musical to the last vibration. It has been carefully trained and he is much in demand at concerts and private musicales. For years he has passed his vacation each year abroad and he has sung before King Edward VII. and most of the former crowned heads of Europe. The outstanding feature of his singing is his power to move all types of persons in the mixed audiences of great cities.

Since becoming a composer, Mr. Burleigh has written about 250 songs, besides several festival anthems and vio-

lin compositions.

"I hope," he said, "to make my greatest reputation as an arranger of negro spirituals. In them my race has pure gold and they should be taken as the negro's contribution to art. In them we show a spiritual security as old as the ages. The personal note is ever present. America's only original and distinctive style of music is destined to be appreciated more and more as time moves on."

Blind Tom, the Musical Prodigy.

Blind Tom, the musical prodigy, was in Jackson and a number of other Mississippi towns in the 80s. Tom was an idiot. His musical talent was discovered by his Virginia owner, accidentally. The piano having been left open in the parlor, he climbed on the stool while no one was in the room and the household was amazed at hearing a piece of music played by a supposed idiot. The owner, a householder who was not at home, investigation showed that it was Blind Tom. A peculiarity of Tom's performance—he played by ear—was that if a note was dropped he also dropped it.

Col. J. J. Williams, a brilliant and scholarly editor of Grenada, who also represented that county a number of times in the House of Representatives, wrote the following account of an exhibition given by Blind Tom, which will be read and appreciated 40 years after his death because it is a classic:

"Anything about Blind Tom is somewhat like writing a thesis on education, temperance or virtue—the subject is threadbare—the field exhausted. Yet, we heard him and saw him for the first time, to full houses, last week, and looked and listened as if we were beholding and hearing the plunging cataract of Niagara—the deep caverns of the Colorado, the all summit of Chimborazo, or the burning crater of Vesuvius or any other natural wonder. When nature makes anything perfectly beautiful and symmetrical, we say, she worked by established laws, but we would like to know what sort of methods she used when Blind Tom issued from her plastic hand. Unwieldily in size, uncouth in proportions, uncomely in expressions, with his short fat trunk, duck legs, awkward attitudes, small head, crisp hair, sightless balls, contracted face and little frontal sinus, he presented a picture of humanity sui generis in all its make up. Yet with these disagreeable features, there was something business and amiable in his manner, that made his presence by no means repulsive. This is Blind Tom physically.

"When he seated himself at the piano, all these incongruous elements disappeared, and music that would enrapture scraphs, followed the graceful motions of his hands. When we looked at him in his mechanical-y educated simplicity and thought of the great masters, who had scaled the heights of music with study and toil, education and genius until the captures of soul seem borrowed from stray echoes of heaven's melody, we wondered, and still the wonder grew, that this black child of chance had fallen heir, without any effort, to all the profound accomplishments of talents, science and ambition in the art of music. Had Blind Tom lived—

When music heavenly maid was young.

While yet in early Greece she sung:

he would have come down to us with the fables mysteries of Orpheus or Apollo. When the instrument under his magic touch, laugh, wept, exulted and moaned, whispered and screamed, sighed and thundered, we asked, what is he like? What things in nature does his art follow? Whence the contradictory forces that play in artless triumph with sounds and symbols, that tested the talents

of Handel, Beethoven, Mozart and others of musical fame? He is unlike anything that we ever saw, heard or read of. He is like the ocean, lashed into a howling tempest, without the strife conflicting winds, and rolling its mighty billows to break against the distant shore, and die away in music as soft and sweet as the sound of an evening lute. He is like the lightning, leaping from the dark bosom of the angry storm cloud, and passing unscathed lengthened spires, tall minarets and elevated towers, to light upon the dingy iron cross of some low, medieval convent and there linger to burn, brighten and sparkle in utter contravention of all magnetic laws. But in all nature, of art or science, he stands alone in the pre-eminent absurdity of his own incomprehensible magnificence.

"Blind Tom may not make a little angel whose light wings would hardly ruffle the golden locks of the cherubin, but when he strikes his harp or piano, there will be music in heaven, and the saints will listen."

TRY TO COMPEL RACE'S PREMIER TENOR TO QUIT ENGAGEMENTS

NEW YORK, April 17.—(K. N. F. Service)—According to wireless dispatch reaching here last week from Prague, Germany, Nationalists there are threatening to force Roland Hayes, Negro tenor singer, to cancel a series of fourteen concerts in Czechoslovakia. Bitter protest has been made, it is said, in sections where the German element predominates, based upon the alleged misdeeds of French colored troops on the Rhine. Hayes' representatives have appealed to the American Legation here and have received a letter testifying to Mr. Hayes' American birth.

In spite of this one paper states that "a Negro cannot grow out of his hide. While he may understand modern music, it would be impossible for him to interpret the cultured works of German poets, since he speaks out of the soul of his oboriginal people. We decline in this section to have the works of Mozart, Bach, Handel and Schubert presented by this Negro."

Germans in Carlsbad and in other resorts are understood to have joined the protestants. The charges against the French colored troops on the Rhine, however, were investigated and found untrue, so there must be a deeper reason for the move.

American Negro Given Credit For Jazz Music

PHILADELPHIA, Pa., April 24.—Credit was given to the American Negro for "vital new force in National music" here last week by Dr. Leopold Stokowski, conductor of the Philadelphia Orchestra, when he said in the last of his series of musical talks in the foyer of the Academy of Music that "In America is the greatest musical hope of the world. There is a ferment of new things. We have this thing called jazz with us. It is a real force. The Negroes of America have played a large part in the change. They go against all musical convention and what is considered the proper things. They are not bound by tradition."

German Protests Aimed at Hayes

May Be Forced to Abandon Part of His European Tour.

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SINGER GIVES OPENING RECITAL IN NEW YORK

New York, April 22 (N. A. A. C. P. Press Service).—Julius Bledsoe, a colored baritone, gave his first recital in New York in Aeolian Hall on the night of Easter Sunday. It was an announced program in four languages and among the songs sung in English were Negro spirituals. 4-26-24

Mr. Bledsoe was born in Texas. He studied singing in this country, and for a time a student at Columbia University. His present teacher is Lazar Samoiloff. Mr. Bledsoe is being managed by the Concert Bureau which has on its list the famous Russian singer, Fedor Chaliapin, the operatic star, Madam (Schumann-Helink, and the dancer, Pavlova.

Mr. Bledsoe's plans include a concert in New Rochelle. Folks Hear Marguerite Avery, Soprano, And Young Kerr Violinist

Henri M. Cornelius, impresario, presented Marguerite Avery, dramatic soprano, and Errington Kerr, violinist, to the people of New Rochelle on Thursday evening, April 24, at St. Catherine's A. M. E. Zion Church, of which the Rev. Dr. C. C. Aveyne is pastor. The recital was under the auspices of Mme. M. Patillo Harper's Concert Company and Church Club, and the church auditorium was well filled with an appreciative and discriminating audience.

The artists presented a program of rare merit and gave it with intelligence and appreciation of musical values. Miss Avery was handicapped by a slight hoarseness but her technical equipment enabled her to overcome that obstacle almost entirely and she gave some delightful examples of both *bel canto* and *coloratura* singing. Her opening number, the Page's song from Meyerbeer's "Huguenots," "Nobil signors," won instant favor with the audience and this was enhanced by her singing of the other numbers on the program, which included "The Star" (Rogers), "The winds in the South" (Scott), "Penso" (Tosti), "Homing" (Del Riego), "Song of the open" (La Forge), and a group of Burleigh's Negro Spirituals, "My way's cloudy," "Deep River" and "Oh! didn't it rain!" 5-3-24

Young Kerr's violin playing pleased his hearers and his dextrous handling of the bow, coupled with accurate and clearcut fingering, produced a tone of beauty and charm. Mr. Kerr is one of the most promising and talented of the younger musicians and possesses a spirit of endeavor fired by ambition that indicates a brilliant future. He played the Nardini "Romance in E minor" as his initial number, following it with "La ronde de Lutins" ("Dance of the Goblins") by Rassinini. The second group was composed of Toscha Seidel's arrangement of the Hebrew lament, "Eili,"

Eili," and Sarasate's "Caprice Basque," to which was added Dvorak's "Humoresque" in response to an insistent demand on part of the audience for more.

His final number was the "Introduction and Tarentelle" by Sarasate, with the same composer's "Zegenerweisen" (Gipsy Airs) as an encore number.

Harry A. Williams, who is Miss Avery's voice teacher, was at the piano for her numbers, and Miss Constance Kerr performed a similar duty for her brother, the violinist. J. Howard Harper acted as master of ceremonies, and the pastor spoke briefly at close of the program. A committee of ladies served refreshments in the lecture room downstairs.

MARION ANDERSON IS HEARD IN PLEASING PROGRAM IN NEW YORK

Marion Anderson, contralto, of Philadelphia, sang here on February 18 at the Renaissance Casino in Harlem, and the Donald Musical Bureau brought her back to New York on Friday evening, April 25, and presented her at Town Hall. This was really Miss Anderson's New York debut, so far as the downtown concert halls are concerned, although she has sung at Carnegie Hall in a mixed program.

She sang a program that ranged from Handel of the 17th Century to the art songs and Spirituals of the modern Negro. Possessed of a wonderful natural voice, rich in depth and sonority, it was somewhat of a disappointment to friends and well-wishers of this gifted young woman to realize that she has not progressed in her art as she should. There has been no material improvement in her technique, and she still falls short of reaching the heights of interpretation. She seems to lack the power to project her personality into her singing, and the result is that her performance is stilted and constrained.

But with all that, the wondrous beauty of her voice charms and enthralls and especially interesting was her singing of two Negro Spirituals arranged by Harry T. Burleigh. 5-3-24

Having in mind Miss Anderson's best interest, it seems that it might not be out of place or misunderstood to suggest that she should devote more time to earnest, consistent study and less to the concert stage. Of course I know that she has attained a certain vogue, and that there is a legitimate and constant demand for her services, but it would be wise, I think, if she should go a little slower in accepting these offers. She is still quite young, and can well afford to devote the next two or three years to the work of developing her latent powers.

NEW YORK CITY SUN
APRIL 21, 1924

Negro Barytone Shows Talent

Julius Bledsoe Reveals Pleasing Voice in Recital at Aeolian Hall.

By W. J. HENDERSON.

That colored men and women have discovered that music may be pursued as a general art and not cultivated by them merely as a specialty confined to performances addressed to their own people was demonstrated again last evening at a song recital in Aeolian Hall by Julius Bledsoe, a colored barytone. This singer proved from the beginning of his entertainment that neither race nor color were to be considered in any examination of his art, which did not betray any of the idiosyncrasies usually associated with Afro-American singing.

Mr. Bledsoe is a medical student in Columbia University. He speaks French and German, is a good pianist and a musician. All of which means that he possesses a capable mind and most honorable ambitions. His recital, however, might have been of a depressing kind had he lacked voice and vocal technic in addition to his mental equipment.

It is gratifying to be able to say that this barytone disclosed valuable gifts and accomplishments. The voice is one of large calibre, round and sonorous, of most agreeable quality and susceptible of nice gradations. Mr. Bledsoe's tone production was generally very good. He sang with freedom and without forcing. He displayed a fairly well equalized scale and a skillful management of head tones.

His breath control was sound and trustworthy. In Handel's "See the Raging Flames Arise" he delivered the long florid phrases without timidity and with tone easily sustained throughout. And in the passages he was quite at home, pouring them out with elasticity and accuracy. His intonation seemed to be almost unerring at all times. His diction in Italian, French and English was extremely good. His German was clear, but he appeared to be troubled by some of those consonantal difficulties which harass so many other singers.

There was some want of continuity in certain phrases of his songs, caused apparently by overanxiety to make word outlines clear. And two or three of the lyrics were not wholly advantageous to Mr. Bledsoe's voice and style. His singing of Widor's "je ne veux pas autre chose" was an exceptionally good piece of vocal art, charming in manner and finished in technic. Schubert's "Der Wanderer" though given with less polish, was interpreted with great earnestness and even with moments of emotional eloquence.

Mr. Bledsoe's art is not yet complete. There are some loose joints in his technic; but he has so much material to work on and has already accomplished so much that it is to be hoped that his medical studies will not compel him to make singing too unimportant an avocation.

Gertrude Martin Wins Silver Medal in Boro Contest for Music Week

Following the triumph in winning the bronze medal in the 15th district music contest under auspices of the New York Music Week Committee, little Miss Gertrude E. Martin, violinist in the junior class, was awarded the silver medal in the Manhattan Borough Contest held Monday night, April 28, at Dewitt Clinton High School. She is now eligible for the final Interborough Contest which will be held during the annual Music Week, which begins May 4. 5-3-24

Miss Martin is the daughter of Mrs. Gertrude H. Martin and the late David I. Martin, founder of the Martin-Smith Music School, Inc., at 139 West 136th street, and is one of the most brilliant of the race's younger musicians.

Daughter of Musician Is Prize Winner

NEW YORK, May 1. — (K. N. F. Service).—Miss Gertrude Martin, age 13, daughter of the late David I. Martin, of the Martin-Smith Music School, won first prize in the district music contest conducted by the Board of Education.

CHURCH TO HONOR NEGRO COMPOSER

Melodies Arranged by H. T. Burleigh to Feature St. George's Service Today.

Harry T. Burleigh, negro composer, will today complete thirty years as baritone soloist at St. George's Episcopal Church, Stuyvesant Square and East

Sixteenth Street. As a tribute to him the afternoon service today, which begins at 4 o'clock, will be featured by the rendering of negro melodies arranged by Mr. Burleigh.

The first will be "Nobody Knows of Trouble I've Seen." Next will come "Weeping Mary." A violin solo will be played, "Southland Sketches II." Then the choir will sing "Deep River" and "Couldn't Hear Nobody Pray." This will be followed by another violin solo, "Southland Sketches III." There will be sung in succession "My Lord, What a Morning," "I Hope My Mother Will Be There," and "Let Us Cheer the Weary Traveler."

The late J. Pierpont Morgan, for many years senior warden of St. George's, was a friend of Mr. Burleigh and delighted in having him sing at the Morgan home. Mr. Burleigh is also the baritone soloist in Temple Emanuel, Fifth Avenue and Forty-third Street, at their Friday evening, Saturday morning and all special services.

Mr. Burleigh was born fifty-eight years ago in Maryland. He is the grandson of a slave. When he was a school-boy his voice first attracted notice. He came to New York when a young man and supported himself by various jobs. He finally succeeded in obtaining admission to the National Conservatory of Music.

In 1884 Mr. Burleigh learned that there was a vacancy in the choir of St. George's. He applied for the place. He was the only negro among sixty applicants, but he was appointed. He has written the music, and in some cases the words, of nearly 350 songs, as well as several anthems and compositions for the violin.

The Harp of Ethiopia

A Review by FIRMIN DREDD.

NEGRO POETS AND THEIR POEMS.

By Robert Thomas Kerlin. The Associated Publishers, Inc.

LITERARY achievement by persons of the negro race should not be found so surprising when it is recalled that the greatest story teller in all history was one-fourth of negro blood. Achievement in verse is especially natural, for in the darkest hour of African bondage the negro chanted wildly his Spirituals, his "canticles of lovesongs and rimes. They were richer and woe." They were nameless poets whose hearts, touched as a harp by the divine spirit, gave forth "Swing Low, Sweet Chariot," "Nobodysays Mr. Kerlin, "—it was the one Knows de Trouble I See" "Steal Away to Jesus" and "Roll, Jordan, Roll."

Mr. Kerlin finds that in certain respects these Spirituals suggest the songs of Zion, the Psalms. Trouble is the mother of song, particularly of religious song. In trouble the soul cries to God—"a very present help in time of trouble." The Psalms and the Spirituals alike rise *de profundis*. But in one respect the songs of the African slaves differ from the songs of Israel in captivity: there is no prayer for vengeance in the Spirituals, no vindictive spirit ever even suggested. No imprecation, such as mars so many a beautiful Psalm, ever found its way into a plantation Spiritual.

It is very different to-day with the many obscurities and complexities that blur the relations between the black and white races in the United States. There is certainly a bitter and vindictive tone in much of the Afro-American verse now appearing in the negro press, a resentment at a cruelty that is found more intolerable than the cruelty associated with actual slavery. But in the old Spirituals there was the breath of patient submission, the spirit which Christ, by precept and example, sought to establish in his disciples. Those "black and unknown bards," who, without art and even without letters, produced from their hearts, weighed down with sorrows, the immortal Spirituals, James Weldon Johnson has celebrated in the poem beginning:

O black and unknown bards of long ago,

How came your lips to touch the sacred fire?

How, in your darkness, did you come to know

The power and the beauty of the minstrel's lyre?

Who first from midst his bonds lifted his eyes?

Who first from out the still watch, lone and long,

Feeling the ancient faith of prophets rise

Within his dark-kept soul, burst into song?

II.

But from the point of view of art even more noteworthy than the

Spirituals were the negro's secular

in artistic effects, more elaborate in

form, more varied and copious in ex-

pression. "Going to the nursery,"

Low, Sweet Chariot," "Nobodysays Mr. Kerlin, "—it was the one

Knows de Trouble I See" "Steal room of the log cabin, or the great

Away to Jesus" and "Roll, Jordan, out of doors—we find the old time

Roll." negro's head filled with a 'Mother

Goose' more enchanting than any

printed and pictured one in the

great house' of the white child":

W'en de big owl whoops,

An' de screech owl screeks,

An' de win' makes a howlin' sound;

You little wooly heads

Had better kiver up,

Case de "hants" is comin' round.

A, B, C.

Doubled down D;

I'se so lazy you caint' see me.

A, B, C.

Doubled down D;

Lazy chilluns gits hick'ry tea.

Buck and Berry run a race

Buck fell down an' skinned his face.

Buck an' Berry in a stall;

Buck he try to eat it all.

Buck, he e't too much, you see,

So he died wid choleree.

Typical of the old negro dance

songs is one called "Juba":

Juba dis, and Juba dat

Juba skin dat Yaller Cat. Juba, Juba!

Juba jump an' Juba sine.

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I see'd her in de Springtime,

I see'd her in de Fall,

I see'd her in de Cotton Patch,

I cameing from de Ball.

She hug me, an' she kiss me,

She wrung my han' an' cried.

She said I wus de sweetes' thing

Dat ever lived or died.

She hug me an' she kiss me.

Oh Heaben! De touch o' her han'!

She said I wus de puttiest thing

in de shape o' mortal man.

I told her dat I love her,

Dat my love was bed-cord strong;

Den I axed her w'en she'd have me,

An' she jes say, "Go long!"

IV.

Jupiter Hammon was the first American negro poet of whom any records exists. His first extant poem, "An Evening Thought," bears the date of 1760. Following the title of the poem this information is given: "Composed by Jupiter Hammon, a negro belonging to Mr. Lloyd of Queen's Village on Long Island, the 25th of December, 1760." With this poem of eighty-eight riming lines, printed on a double column broadside, entered the American negro into American literature. "An Evening Thought" runs in such stanzas as the following:

Dear Jesus give thy Spirit now,
Thy Grace to every Nation,
That han't the Lord to whom we bow,
The Author of Salvation.

Contemporary with Hammon was Phillis Wheatley, the slave girl rimer of Boston. Mr. Kerlin writes:

Since Stedman included in his "Library of American Literature" a picture of Phillis Wheatley and specimens of her verse a few white persons, less than scholars and more than general readers, knew, when Dunbar appeared, that there had been at least one poetic predecessor in his race. But the long stretch between the slave-girl rimer of Boston and the elevator-boy singer of Dayton was desert. They knew not

of civil rulers and "a recreant priesthood" the apostrophe concludes:

Oh purify each holy court!
The ministry of law and light!
That man no longer may be bought
To trample down his brother's right.
We lift imploring hands to Thee!
We cry for those in prison bound!
Oh, in Thy strength come! Liberty!
And 'stablish right the wide world round.

We pray to see Thee, face to face;
To feel our souls grow strong and wide;

So ever shall our injured race
By Thy firm principles abide.

Reason's cry was the general cry of the negro poets of the first half of the nineteenth century. George

Moses Horton wrote:

Alas! and am I born for this,
To wear this slavish chain?
Deprived of all created bliss,
Through hardship, toil and pain?
How long have I in bondage lain,
And languished to be free!
Alas! and must I still complain,
Deprived of liberty?

Frances Ellen Watkins Harper, who attained to a greater popularity than any poet of her race prior to Paul Laurence Dunbar, wrote:

Make me a grave wh'er'er you will,
In a lonely plain or a lofty hill;
Make it among earth's humblest graves,
But not in a land where men are slaves.

V.

It was in the 90s of the last century that William Dean Howells hailed Paul Laurence Dunbar as "the first instance of an American negro who had evinced innate distinction in literature," "the only man of pure African blood and of American civilization of George Moses Horton of North Carolina, who found publication for "Poems by a Slave" in 1829 and "Poetical Works" in 1845. Horton, who learned to write by his own efforts, is said to have been so fond of poetry that he would pick up any chance scraps of paper he saw, hoping to find verses. They knew not of Ann Plate of Hartford, Connecticut, a slave-girl who published a book of twenty poems in 1841; nor of Frances Ellen Watkins (afterwards Harper) whose "Poems on Miscellaneous Subjects" appeared in 1857, reaching a circulation of 10,000 copies; nor of Charles Reason, whose poem entitled "Freedom," published in 1847, voiced the cry of millions of fellow blacks in bonds.

Reason's "Freedom" ran through forty-two stanzas, "commemorating with appreciative knowledge of history, the countries, battlefields and heroes associated with the advance of freedom." After an arraignment to feel negro life aesthetically and express it lyrically." Mr. Kerlin recalls that when this marvel, a negro poet, so vouched for, appeared in the West, like a new star in the heavens, a few white people, a very few, knew vaguely, that back in Colonial times there was a slave woman in Boston who had written verses, who was therefore a prodigy.

"But," writes Mr. Kerlin, "Dunbar is a fact, as Burns, as Whittier, as Riley, as facts—a fact of great moment to a people and for a people. For one thing, he revealed to the negro youth of America the latent literary powers and the unexploited literary materials of their race. He was the fecundating genius of their race. Upon all his people he was a tremendously quickening power

not less so than his great contemporary at Tuskegee. Doubtless it will be recognized, in a broad way, that the negro people of America needed, equally, both men, the counterparts of each other.. It needs to be remarked for white people that there were two Dunbars, and that they know but one. There is the Dunbar of 'the jingle in a broken tongue,' whom Howells with gracious but imperfect sympathy brought to the knowledge of the world, and whom the public readers, white and black alike, have found it delightful to present to the entire eclipse of the other Dunbar.

"That other Dunbar was the poet of the flaming 'Ode to Ethiopia,' the pathetic lyric, 'We Wear the Mask,' the apparently offhand jingle but real masterpiece entitled 'Life,' the incomparable ode, 'Ere Sleep Comes Down to Soothe the Weary Eyes,' and a score of other pieces in which, using their speech, he matches himself with the poets who shine as stars in the firmament of our admiration. This Dunbar, Howells failed to appreciate, and ignorance of him has been fostered, as I have intimated, by professional readers and writers.

The second Dunbar was the prophet robed in a mantle of austerity, shod with fire, bowed with sorrow, as every true prophet has been, in whatever time, among whatever people."

V.

In the present renaissance of negro poetry there is little of the submission that marked the Spirituals. In the verse that the negro is producing is, on the other hand, a challenge to the world. Raymond Garfield Dandridge has written: Yes, I am lynched. Is it that I must without judge or jury die? Though innocent, am I accursed To quench the mob's blood thirsty thirst?

Yes, I am mocked. Pray tell me why! Did not my brothers freely die For you, and your Democracy— That each and all alike be free?

Then there is the poem "A Prayer of the Race that God Made Black": We would be peaceful, Father—but, when we must, Help us to thunder hard the blow that's just!

We would be prayerful; Lord, when we have prayed, Let us arise courageous, unafraid!

With this new note of protest the negro is seldom humorous on the subject of race discrimination. As Mr. Kerlin expresses it, "the negro versesmith goes to his work with a grim aspect. He is there to smite." A South Carolina negro poet,

Joshua Henry Jones, Jr., thus appeals from man's inhumanities to God's prevailing power:

They've lynched a man in Dixie.
O God, behold the crime.
And midst the mad mob's howling
How sweet the church bells chime!
They've lynched a man in Dixie.
You say this cannot be?
See where his lead-torn body
Mute hangs from yonder tree.
Of a slave mother, herself part
white and part Indian, and a Scotch-
Irish father, Joseph S. Cotter was
born two months before the out-
break of the civil war. His undeni-
able poetic talents were inherited
by his son, Joseph S. Cotter, Jr.,
who died at the age of twenty-three.
It was the younger Cotter who wrote
"The Mulatto to His Crin."
Ashamed of my race?
And of what race am I?
I am many in one.
Through my veins there flows the blood
Of Red Man, Briton, Celt, and Scot.
In warring clash and tumultuous riot
I welcome all,
But love the blood of the kindly race
That swarthes my skin, crinkles my
hair,
And puts sweet music into my soul.

VI.
This is the story of Edward
Smythe Jones, a negro poet who,
wishing to drink at Harvard's foun-
tain of learning, tramped out of the
Southland up to Cambridge. Arriv-
ing travel worn, friendless, money-
less, hungry, he was preparing to
bivouac on the Harvard campus his
first night in Cambridge, when he
was apprehended as a vagabond and
thrown into jail. He won his free-
dom by a poem, written in Cell No.
40, East Cambridge Jail. In that
poem he told his story. The Judge
was convinced by it and set him free
to return to the academic shades.

Part of the poem read:
As soon as locked within the jail,
Deep in a ghastly cell,
Methought I heard the bitter wail
Of all the fiends of hell!
"O God, to Thee I humbly pray
No treacherous prison snare
Shall close my soul within for aye
From dear Old Harvard Square."
Just then I saw a holy Sprite
Shed all her radiant beams,
And round her shone the source of light
Of all the poet's dreams!
I plied my pen in sober use,

And spent each moment spare
In sweet communion with the muse
I met in Harvard Square.

The Poets' Corner

Poems submitted for publication in
"The Poets' Corner" will not be re-
turned unless accompanied with a self-
addressed and stamped envelope.

The Fledgelings to the Eagle

To W. E. B. Du Bois.

MEN raised a mountain in your
Steep, perilous with slime
path.

Then smouldered in their own
hot wrath
To see you climb and
climb.

By some black charm they whirled
a stream
Before you for their whim;
You cried, "For faith and the beck-
oning gleam,
"Limbs, let me plunge and
swim!"

"To fly, we grant such height; no
more.
Be static, that perch won."
"A trial flight, but now I soar,"
You said, "Up to the sun."

They came to you and said: "This
book
Confines your hire and wage."
Your hand flashed up; you bade
them: "Look."
And lo! There was no page!

No cultivated plot could bait you,
No subtly planned disaster;
You were your "Kismet," you your
fate, you
Outmatched them, proved their
master.

This age of mine cries: "Draw no
morals,
For there you quench the fire—"
Yet what your perch and what your
laurels
Had they no spark to inspire?

Strong eagle, we, the fledgelings,
try
Our wings, though thinly spun,
Because we know you watch, and
cry
Us "Courage!" from the sun.

COUNTÉE P. CULLEN.

ETHIOPIA

BY JOSEPH HAZEL DONALDSON.

My harp's attuned to Ethiopia's soul,
Hark, sad I sing her dull, oppressive strains!
Her cries from grievous hearts, my pen control,
Because I feel and know their racking pangs!
O, Ethiopia! Fight on! yet, forbear:
For God, in time thy cries thy prayers shall hear!

The Liberator
Curst by the frowns of prejudice and scorn,
Athwarted by the flay of cruelties;
Spurned by the nest of hate, like beast, forlorn,
Fraught by the drudgery to deep distress!
All these, yet; still we dare not rise to war:
But ride serene, in Evolution's Car.

Roused by the call of the Messiah's voice!
Led by the Progeny of God's high heaven!
Wrapt in the swarthy hue of His great choice!
Nay, of a truth, accounts shall yet be even.
O, we shall soon perceive the Gracious Light,
Which shall illuminate this awful night!

Then up, and, up the height we shall move on!
For barricades no longer block the way;
Lo, every daughter, every mother's son,
By Truth's emancipated on this Day!
As freemen, now we lead the freeman's life:
For who should dare renew a freeman's strife?

A prospect grows, commerce and states arise,
Industries thrive, and Wealth at last abound;
We cope with Nations, nor shall compromise:
In each decade a greater project found!
No ancient rule, yet, ancient minds renewed;
Traditional arts and science to be pursued

Be this the last of my inspired songs
To moan the fate of this benighted Race!
Be this the call for these perpetual wrongs
To cease;—And human justice crown their place!
Oppression soon shall fall: and virtue stand;
Thus Peace and Love shall reign o'er all the land!



Wrapper Design for "Negro Poets and Their Poems."

Countee P. Cullen, Negro Boy Poet, Tells

BROOKLYN Y. EAGLE
JY 10, 1924

His Story

By Margaret Sperry

*"I Shall Be a Poet First,
a Negro Poet Second,"
Says Prize Winner of
Intercollegiate
Poetry Contest*



GROPPER

Countee P. Cullen—a Modern Portraiture by William Gropper

I EXPECTED to meet a formidable youth, a bit heated with his early recognition when I went to talk with Countee P. Cullen, 20-year-old negro runner-up in the Witter Bynner Intercollegiate Poetry Contest of America. Instead, into the room walked what at first glance I believed was a brown child. He is short, neither dark nor light. His face is wide across the eyes, rounds downward into a very young chin and slopes upward into a forehead that is high rather than wide.

Had I the paint box before me and were my duty to portray him in oils, I should picture him with eyes of a very deep purple, and skin glinting with green, the green of old copper.

The jungle is in his mouth; the utmost tenderness in his eyes. His hands are delicate and shy. With these hands I can imagine him making a screen against the hurts of the world. But this screen is ineffectual for he is hurt. He bears within him two pains: the one is the pain of youth, that deep and amazing discovery that vision and fact are not the same, and the other is the hurt of his race.

His poetry is for the most part concerned with the first, that is, with the universal. And here, perhaps, is the reason why this boy will develop into one of our most sensitive singers and one of our most finished.

The plot of Mr. Cullen's prize poem is a simple one and well suited for the ballad form into which he has patterned it. It tells the tragedy of Lord Thomas, who was swayed by an ambitious mother to choose the Brown Girl for his bride when his love turned to the "lily maid." The story ends with the death of the lover and the two maids:

*"And as he spoke his hand went up
And singing steel swept down,
And as its kiss betrayed his heart
Death wore a triple crown;
And in the land where the grass is blue,
In a grave dug deep and wide,
The Brown Girl sleeps at her true lord's feet,
Fair London by his side."*

"If I am going to be a poet at all," Mr. Cullen began, "I am going to be POET and not NEGRO POET. That is what has hindered the development of artists among us. Their one note has been the concern with their race. That is all very well, none of us can get away from it. I cannot at times. You will see it in my verse. The consciousness of this is too poignant at times. I cannot escape it. But what I mean is this: I shall not write of negro subjects for the purpose of propaganda. That is not what a poet is concerned with. Of course, when the emotion rising out of the fact that I am a negro is strong, I express it. But that is another matter."

At this point I began turning over his sheaf of papers and discovered two lyrics that I felt at once to be sincere expressions of his racial consciousness, yet absolutely without the strident discord of the sociological bard.

These were, "To a Brown Boy," published in the Bookman, and "Incident."

"TO A BROWN BOY."

That brown girl's swagger gives a twitch
To beauty like a queen;
Lad, never damn your body's itch
When loveliness is seen.

For there is ample room for bliss
In pride in clean, brown limbs;
And lips know better how to kiss
Than how to raise white hymns.

And when your body's death gives birth
To soil for spring to crown,
Men will not ask if that rare earth
Was white flesh once, or brown.

"INCIDENT."

Once riding in old Baltimore,
Heart-filled, head-filled with glee;
I saw a Baltimorean
Keep looking straight at me.

Now I was eight and very small,
And he was no whit bigger;
And so I smiled, but he poked out
His tongue and called me "Nigger!"

I saw the whole of Baltimore
From May until December;
Of all the things that happened there,
That's all that I remember.

From the thirty or more sheets I chose the two following as expressive of Mr. Cullen's wider disillusionment, the grief of the boy discovering that reality stabs, whereas dreams had beckoned gloriously.

"DISENCHANTMENT."

This is the circle fairies drew
To hold your love and mine,
And here it was the tall tree grew
With fruit we bruised for wine.

Serene we stand where once we stood
Scarce breathing, tense, alert,
For nothing stirs for ill or good,
For healing or for hurt.

Your hands are cold, and I am cold;
We speak, but drop no pearls;
No careless wind disturbs the gold
Still cradled in your curls.

Call—yet no agile echo leaps
A mountain for our grief;
No slant-eyed fawn for terror creeps
Along a trembling leaf.

If once I had a fairy club,
You had a wonder stone,
And did I wave or you but rub,
The world was all our own.

This is the circle; see, I wave
My wand, you rub your stone;
But nothing's here except a grave
On which cold winds have blown.

And this lovely diminuendo of sorrow, in effect like the falling of a weary hand:

"REQUIESCAM."

I am for sleeping and forgetting
All that has gone before;
I am for lying still and letting
Who will beat at my door;
I am for seeing my sun setting
To rise for me no more.

"Of course," cried Countee Cullen, "I don't feel like that all the time. I couldn't and go on," and he laughed like a child. He is like that: a child bearing himself with serenity, with something near solemnity; as if he were aware that a burden of song had been given him and it was for him to loosen that burden from within, gently and delicately as if plucking the petals of a closed flower.

He is not struck dumb with himself. Not at all. He is gay, he is almost merry; he is confessedly pleased when people like him and his work.

"I want others to think my work is good. I don't think it would satisfy me just to work for myself. I do believe in myself. But I want to do something. I want to write and I shall be unhappy unless people know what I am trying to do, know about me."

"Then you liked reading your verse over the radio?" I asked, recalling I had heard him broadcasting.

"I did. It was a strange experience reading there apparently to no one and yet being aware that people all over the country could sit in their homes—sit where I could not even see them—and they heard me, my work.

"Some of my friends listened in and told me about it afterward. They said it was just as if I had been in the same room with them," he smiled a little shyly.

The facts about Mr. Cullen are not of particular interest. What is back of him matters little, what is ahead of him matters a great deal. And he has plans:

"I shall teach literature if I can. I prefer to stay in New York. Here I can see things. Be with people who know a little of what I am trying to do. I shall teach and write. I have a poetic drama I want to work on next summer. There are ballads, too, I have in mind."

And he rose and read out of his notebook five lovely stanzas, some of which were as fine as anything he has written.

The judges in this Intercollegiate Poetry Contest who gave second prize to Countee were Witter Bynner, Carl Sandburg and Alice Corbin.

Famous Publisher Makes Choice of Negro's Poem

CHICAGO, Ill., March 20.—(By The Associated Negro Press) — With the announcement that Pascal Covici, long associated as a member of the well-known Chicago publishing house, Covici-McCree, had severed his connection with that company and would in the future be associated with Mauritz Alfred Hallgren and James Lindsay Renshaw under the firm name of Pascal Covici, comes the further information that one of the first books chosen by the new firm is a deluxe edition of the poem of a Negro, William H. A. Moore. The poem is entitled, "The Lay of the Purple Grape."

Pascal Covici Company engages in the production of limited editions exclusively. Type, format and outer garb of its books are in accord with the best taste in bookmaking. Such publication is a distinction for which many American authors compete.

Mr. Moore's poem is frankly a plea for wine. He declares: "I am a worshipper at the shrine of beauty and I love wine because it brings laughter, color and sweetness in bountiful measure to life."

"Too much of bitterness, too much of shadow, too much of tears must not be ours today, tomorrow, or ever."

The author is a pure Negro who boasts of a lineage "unclouded by white blood." He got his first glimpse of life in the east end of the famous Greenwich Village section of New York City and received his earlier training in the New York public schools of forty odd years back, at the College of the City of New York and later, in a course of belles letters at Columbia. He is ranked among the first flight of American writers and is well-known in the literary circles of Chicago and New York.

Montgomery, Ala. "Advertisement"

MOTHER OF MY LIFE.

(A Christmas thought dedicated to those devoted to their mothers but are by life's circumstances separated from them.)

Distance at times unkindly seems,
Though men may go where e'er their dreams
Of life or service call them.

O! that I now might see,
Or in oftener times or always,
Thee, Mother of my life,
Who, in these, thy reclining years,
Doth need not so much the prayers
Nor penury support of thy devoted sons,
But more the stronger arm
The living touch
The filial smile—
All personal amenities.

Thee, Mother of my life,
Whose tender care
In the days unknown
Of infant helplessness
Was all in all to me;
Whose constant watchfulness
In childhood's carefree hour
Was guardian angel and guide,
Who prided full
In thy youth's buoyant days;
And piloted in the launching
Of the inevitable billowy deep
Of "manhood's stern intent,"
Whose prayer and faith and noble love
Remain as guiding star,
Or beacon light on croggy main,
Or assuring welcome
At every port of life's achievement.

Dear Mother of my life,
I know that thou
Art thinking now
In prayerful mood
Of all thy children
Home or far—
As Christmas brings
Its memories of time gone by
When all together,
In family understanding
In love's radiant circle
Mingled the wine of joy
Each for each.

As Christmas brings anew
Its message of that first morn
When fullness of hope was born to man
And greater joy and peace thenceforth,
First, was sung by the angel choir
I turn in adoration,
In praise and trust,
To that great Son—the Christ,
Whose power and love and knowledge and
care
Are everywhere vouchsafed,
And to His keeping,
I thee re-commit.
And mindful of thee, my Mother,
I lift my soul
In gratitude and in honor,
To call blessed that mother
Who gave mankind the Gift of Gifts
The Lord of our light.

—J. T. Williamson
Tuskegee Institute, Ala.

Ms. A. 9.2.1-1924

Art-1924.

Artists' Paintings Placed On Exhibit

Indianapolis Youths Praised;
18 Paintings Displayed

INDIANAPOLIS, Ind., May 1—An exhibition of eighteen paintings by J. W. Hardrick and Hale Woodruff, which constitutes the early spring display at the Pettis gallery, is of special interest in that it is representative of work being done by two young colored artists of Indianapolis. Mr. Hardrick, the older of the two, is interested chiefly in portrait painting, while Woodruff is attracted by landscape work and imaginative compositions. Both have had their pictures displayed with the work of Indiana artists in the annual exhibitions at the John Herron art institute and in the annual displays by students in the Herron art school.

Stories in Sculpture

*"And Art's higher message, after all, is not for
the pen nor the tongue, but for the sight, the sense,
the soul."*

IN the sense that art is idealization, it holds another angle of significance for Negroes. It is, perhaps, unfortunate that beauty or those representations of it coaxed from stone or molded from metal need be taken seriously as having racial importance. But this is not so much the fault of beauty or its appreciation as of the other elements which go to make up the peculiar cultural environment by which Negroes are surrounded. They do well to seek out and appraise and guard zealously those symbols of their life and history which the skilled hands of American sculptors hand down to posterity. Quietly and painstakingly, over a long period of years, Freeman H. M. Murray has sought out and attempted to appraise the representations of Negroes in sculpture. His studies made a book which has, unfortunately, been but little known. To this work he has brought such careful study that a much wider acquaintance both with his estimates and the information is well warranted. The volume contains forty-eight illustrations of sculpture, in each one of which there is a vivid human story. One of the classics in this field is a piece by John Rogers, "The Slave Auction."

"In this group there are three adult figures, also a child and a baby. The slave man, barefoot and roughly but neatly dressed, stands at the side of a goods-box, behind which, on a smaller box, stands the auctioneer. A woman, apparently his wife, stands on the other side of the box. She is pressing to her bowed face a nearly naked baby whose chubby hands rest on her tear-wet cheek. She, too, is barefoot; but she looks neat. A small barefoot boy hides in the folds of her skirt. On the front of the box is tacked a piece of muslin bearing these words:

Great Sale of Horses, Cattle,
Negroes, and Other Farm Stock,
This day at Public Auction."

To see these words written, or to hear them spoken, must yield even in the most unemotional being at least an impression; but to see this group—sculpture though it is—needs must quicken the delicate pulses of that part of us that is our life—the soul, and arouse a peculiar sorrow—a great joy that from the depths of despair these dismantled people have risen to the heights of civilization.

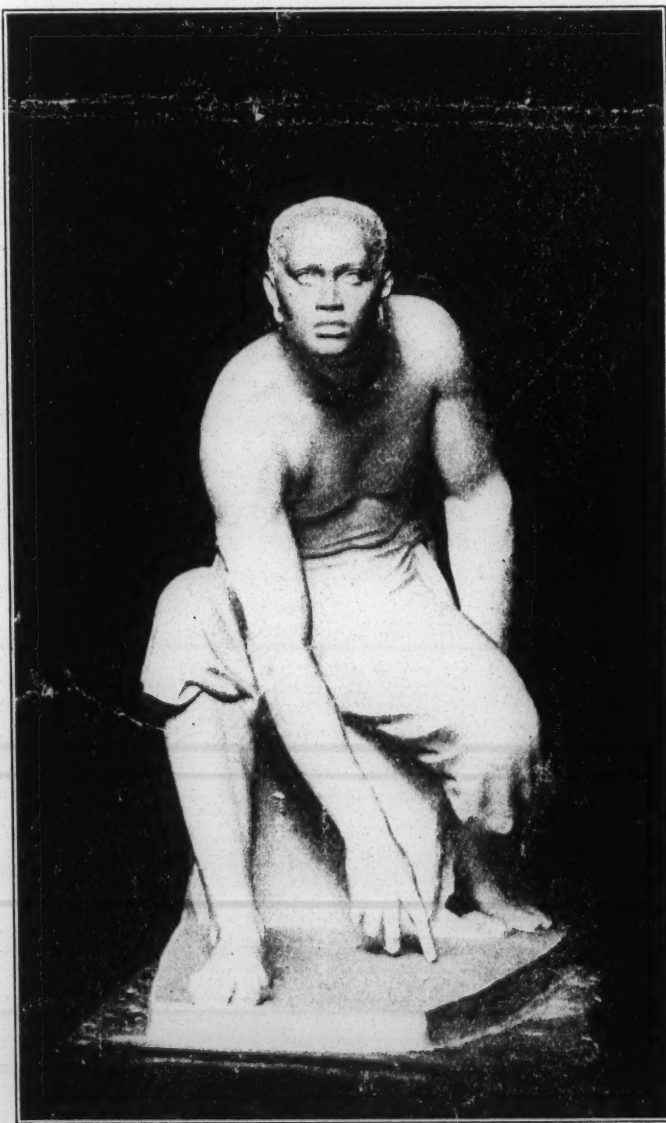
Since many of us are of the opinion that credit for the Emancipation of the Negro slaves is due solely to Abraham Lincoln, it is interesting to have in sculpture the following conceptions regarding this widely known historical event.

Thomas Ball, in 1865, modeled "Lincoln and a Kneeling Slave." This work was expanded into an

"Emancipation" group and set up in 1876 in Lincoln Park, Washington. A comment reads:

"The original group was in Italian marble, and differs in some respects from the bronze group. In the original the kneeling slave is represented as perfectly passive, receiving the boon of freedom from the hand of the great liberator. But the artist has justly changed all this to bring the presentation nearer to the historical fact, by making the emancipated slave an agent in his own deliverance. He is represented as exerting his own strength, with strained muscles, in breaking the chain which had bound him. A greater degree of dignity and vigor, as well as of historical accuracy, is thus imparted."

Bearing out this idea there is the "Emancipation" monument by George Edwin Bissell, which was unveiled in the old Calton Burying Ground in Edinburgh, Scotland, in 1893.



Toussaint L'Ouverture, statue by Anne Whitney

"Emancipation and the Freed in American Sculpture," by Freeman H. M. Murray. Published by the author, at 1733 7th Street, N. W., Washington, D. C.



He Democracy of Childhood, group, on Military Monument, Waterbury, Conn., by George E. Bissell

by one of its children—for children have no prejudices and know no color line) as appealing to the government to extend to the African race the educational and other advantages which white people, North and South, had long enjoyed. And the Negro, who represents an emancipated people, illus-

Lost Opportunity

HENRY COFFIN FELLOW

Mother of the night-wold,
Out of a window of heaven,
In the wings of silken moonlight
Thou hast come at the shadowy moontide
Into a radiant day dawn,
Left with a web of star-light;

Hast come to the stoop of my cottage,
Passed on with a willowy whisper,
Not seeing a scarlet lintel;
Went out in the night forever,
To wrap at the shrine of her fledgling
The unhewn forest of Sorrow.

trates by his position and action the eager desire of his race to secure the education which they know to be necessary to success in a free republic."

And there's a sculpture of Toussaint L'Ouverture by the late Anne Whitney, of which Mrs. Livermore writes:

"It was this noble Haytien, whom the world would proudly remember in immortal marble but for his unpardonable crime of wearing a black skin over his white soul, that Anne Whitney chose. Could she have selected a worthier subject? The event of his life which she embodied in her representation is his imprisonment by Napoleon. . . . He sits alone in his stony dungeon, nude, save for a rude covering about his waist. . . . He is scorned, betrayed, ignored, doomed—he must die. Above the lust of gold, pure in private life, generous in his use of power, always obedient to the law, he is yet to die—ignominiously, starved, like a rat in a hole. He comprehends it all.

"But not a line of his face betrays weakness or fear—not a shade of bitterness or hate darkens it. Instead of this, it is noble in its expression of endurance and heroism. Intensely serious and sad, he leans forward, while his right hand indicates the inscription he has traced on the floor, *Dieu se charge!* Forsaken by all, justice denied him, he is yet brave and strong; for a just God is in the heavens. With Him he rests his case."

These are merely extracts from the rare collection to be found in Mr. Murray's volume.

And who is Mr. Murray?

A colored man whose ambition is a passionate desire to garner objects of beauty for the glory of his group. For thirty years he was an employe in the Government Service in Washington—to him, a service not so dull as the statement sounds; he has been a journalist, and is a contributor of art articles to various periodicals, a lecturer on this subject, and a member of the American Negro Academy. His first volume, "Emancipation and the Freed in American Sculpture," is indeed an unusually meritorious document.

MADELINE G. ALLISON.

After Reading Bryant's Lines To a Waterfowl

ELOISE BIBB THOMPSON

No forward soul, ambition stung,
And sunk in carnal bliss,
E'er dreamed a dream so fraught with heav'n
And gave us verse like this.

No lute attuned for flattery's ear,
Or struck by greed for gain,
E'er woke such cadences so sweet
Or played so rare a strain.

Not men, but Angels sing like this,
Lit with celestial fire,
And sweep the strings with airy touch
Of an immortal lyre.

A Foundation for African Art

Information from the Fed. C. of Churches

The production of Negro music and the appearance of Negro artists in America has created renewed interest in Negro art in general. It is interesting information therefore that Albert C. Barnes, a business man of Philadelphia, has for some years devoted time and money to the collection of specimens of African art which he believes should be placed on the same plane with other creative art forms of world renown and appreciation. He holds, for instance, that African sculpture has incontestable masterpieces comparable with early Greek and other classic forms. He has collected more than eight hundred specimens of African art and accorded them a place of honor in the Barnes Foundation, which has been granted a charter by the State of Pennsylvania.

Mr. Barnes claims that the modern movement in art undoubtedly got its inspiration from African art. He believes this true of paintings, sculpture and music, and particularly of the modern French masters. He goes so far as to hold that since Debussy all the interesting developments of art have drawn inspiration from African creations. His collection definitely fixes epochs in the development of Negro art, each with its own creative form.

Art-1924.

TANNER EXHIBITS PAINTINGS

Negro Artist Shows Pictures at Grand Central Art Galleries.

An exhibition of religious paintings by H. O. Tanner, the negro artist, is now being held at the Grand Central Art Galleries. Mr. Tanner is a Harvard graduate. Two of his works are in the Luxembourg Galleries and he is a Chevalier of the Legion of Honor. "My effort has been not only to put the Biblical incident in the original setting," said Mr. Tanner, "but at the same time to give the human touch 'which makes the whole world kin' and which ever remains the same. While giving truth of detail not to lose sight of more important matters—by this I mean that of color and design should be as carefully thought out as if the subject had only these qualities. To me it seems no handicap to have a subject of nobility worthy of one's best continued effort. There is but one thing more important than these qualities, and that is to try to convey to the public the reverence and elevation these subjects impart to you, which is the primary cause of their choice."

One of the most interesting of the group—there are nineteen in all—is "The Lost Sheep." It gives a vivid picture of desolation, with the ragged hills in the background, and all about the struggling vegetation, barren and hopeless. In the foreground is the lone shepherd carrying the lamb to safety.

"The Flight" has much dignity and character in the looseness of its design, and there is great harmony of tone. Cold greens aid in giving a conspicuously lonely effect in "Governor's House, Tangier." It is an exotic street scene, with quiet everywhere. Even the guard has fallen asleep in a heap by the doorway.

HENRY O. TANNER IS MAKING EXHIBIT OF PAINTINGS IN N. Y.

Henry O. Tanner, the famous Negro artist, son of the late Bishop Tanner of the A. M. E. Church, who has resided for years in Paris, is now in the United States for a stay of about two months. He has taken a studio in the Ovington Building, 246 Fulton street, Brooklyn, where he is at work upon a picture entitled "Christ at the House of Lazarus."

In a room at the Grand Central Palace, Mr. Tanner has an exhibit of about twenty paintings, most of them large figure subjects. Among the canvasses shown are "The Lost Sheep," "The Flight Into Egypt," "Salome," "Christ and Nicodemus," "The Other Disciple," and "The Miraculous Haul of Fishes." This is Mr. Tanner's first visit to America in several years.

Painting of John Brown is Unveiled

Elizabethtown, N. Y., Jan. 4.—An oil painting of John Brown was recently unveiled in the courthouse here under the auspices of the patriotic board of supervisors. It cost \$1,000. It was here that John Brown lived for many years, and his body now rests in this vicinity, at North Alba, right under the highest peak in the Adirondacks, Mount Marcy.

John E. Milholland, prominent citizen and philanthropist, who was absent in Washington on important national business, sent the following message:

"Essex county has given the world many noble men and high-souled women, but her greatest human asset remains in the grand old hero, whose soul is still marching on and whom you honor today by the action of our public-spirited board of supervisors. I join with you all in acclaiming John Brown as of the stuff that changes history and sends civilization along its new, loftiest ranges. He followed Christ. He died for man. 'Greater love hath no man.'"

Artist Praised in New York Exhibition

NEW YORK, Jan. 11.—Albert Alexander Smith, art student now in Paris, France, won high praise for some of his work on exhibition at the Harlem Public Library from December 8 to January 8. Smith, who is a New Yorker, had his "Naples, Italy" painting accepted and exhibited at the International Etchers' exposition at the Anderson galleries in the spring of 1923.

Others winning praise were E. A. Harleston, of Charleston, Va., and Laura Wheeler. Race sculptors winning praise were Warren Smith and Miss Augusta Savage.

THE PAINTINGS OF HENRY O. TANNER

By CLEVELAND G. ALLEN

I had heard much of Henry O. Tanner, the famous American Negro artist, who has achieved such distinction as a painter of religious subjects. I had heard how his paintings hung in the great art galleries of Paris, and how his works had attracted the attention of art lovers from every section of the world. I had hoped some day to be able to see some of the paintings of this distinguished artist

but I thought it would only be when ever I had an opportunity to go to France. When I heard that the paintings of Tanner were being exhibited in this country at the Grand Central Art Galleries I saw that was my chance to see the works of this great artist. So last week I visited the galleries where I had the opportunity of seeing the soul of a genius on canvass. At the far end of the Grand Central Art Galleries you will find the works of Tanner. They hang in simple and impressive dignity, and express an individuality which is at once striking. They are all religious subjects, and are nineteen in all. In all of his paintings there is careful regard for details, and the artist brings out in the most exacting manner the story he wants to portray through his subjects. In looking at Tanner's paintings you see the soul of an artist that is deeply religious, and that aims to tell the story and message of Bible truths on canvass. On the faces of his subjects you see sorrow, sadness, pathos, and you visualize for yourself the glory of it all. One of the educational values of seeing such paintings, is that it impresses a thing upon the mind of those who see it more vividly than by reading about it. You cannot see the paintings of Tanner without going away deeply impressed. Tanner does not strive for affect. His paintings are done with a naturalness that mark innate genius. Some of his best paintings were seen at the Grand Central Galleries, and in the section where his pictures are being exhibited are to be seen groups of discriminating art critics commenting on his works. Some of the paintings of Tanner that especially impressed me for coloring, background, and proper finish were: "The Sleeping Disciples," "At the Tomb," "Bethlehem Girl," "Hiding of Moses," "The Port of Tangier," "Jesus Learning to Read," "The Flight," "Christ at the Home of Lazarus," "The Lost Sheep," "Anniversary," "Paris," "1919," "Mary," "Miraculous Haul of Fish." They are a wonderful collection of paintings and one is better for having seen them. You get the universal message of art, and a sense and realization that the world is akin. This exhibition will continue until February 9 and those who can ought to take the time to see it. Tanner is one of the world's great artists, and has won a recognized place in the art colony of Paris. He has made a distinct and sure contribution to the art values of the world. Just how long he will be in this country is not known. America, the land of his birth and early struggles, is glad to welcome him home. And, as he returns to France, may he go back with new inspiration.

NEGRO ARTIST WINS PRAISE.

Tampa, Fla., Feb. (By The Associated Negro Press). Tampa has in its colored colony an unusually talented artist who deserves special mention for his work as painter of Biblical subjects. His name is John Henry Adams, 1616 Lamar Street, and he has had 27 years experience in art work.

The most notable of his productions are two sepia paintings, which are faultless in conception and execution. One shows Christ before Pilate. A great number of curious people are gathered around the Christ, while he is before Pilate, who leans across a rostrum and seeks a way out of the confusion. The other, "Christ and Nicodemus" is also an impressive work.

Adams has a collection of small portraits that shows his versatility. These are done in sepia, crayon, oil, water color and pen and ink. While residing in Jacksonville in 1913, he sent two of his works to an art exhibit at Philadelphia and was awarded bronze medal. He is a graduate of the Drexel Institute of art in Philadelphia and has studied under the late Howard Pyle, illustrator and Prof. Chase portrait painter. ALBANY N. Y. TIMES UNION FEBRUARY 7, 1924

The Albany Institute of Art and Art Society will be open tomorrow night from 7:30 o'clock, to allow the public great opportunity to view the exhibit of negro art now taking place there. This afternoon there will be a special invitation by members of the Albany Institute, the Albany Art Colony, and the Literary Round table.

Clay Heads from the Gold Coast.

In "Man" for March, Mr. R. Kerr describes four small clay heads from Senegal recently presented to the Royal Society of Arts by Mr. Gilbert M. Hunter. Similar heads are very rare in collections in Great Britain, and information as to their origin and meaning is scanty.

Holds Attention of Art Institute Visitors



"The Two Disciples at the Tomb," painted by Henry Ossawa Tanners, artist.

Art Work Of Henry Tanner, Keystone State Product, Commanding Attention

"Two Disciples At The Tomb" at Chicago Art Institute, Shows "Poet-Painter" of Holy Land, at Best.

By EDGAR G. BROWN

(In the Chicago Daily Journal)

In gallery 45 of the Art Institute there hangs an imposing painting which daily attracts the attention of the scores of silent, appreciative visitors who thread their way in and

out among the corridors of the city's hall of art.

"The Two Disciples at the Tombs" it is called, and its appeal seems to be to all classes. Office and shop workers pause before it as they seek respite from the treadmill grind of their duties; strollers on Michigan boulevard, stopping in at the institute to while away an hour or so, are attracted to this painting, and sophisticated connoisseurs of fine arts view the work with standing appreciation.

Work of an American But it is not the work of the Italian renaissance some other celebrity nation's "golden age."

who enjoy it realize its creator is Henry Ossawa Tanner, an American-born Negro who has just returned to this country for a visit after spending the greater part of his career in Paris.

Still retaining his American citizenship, Mr. Tanner is one of the leading Negroes of this country who has gained recognition abroad. Since leaving the Pennsylvania Academy of Fine Arts at Philadelphia he has studied and painted in the art colonies of the Latin countries and is said to combine the adroit technique of the Gallic race with the deep fervor and feeling of his own.

An entire exhibit of his paintings was shown in Chicago in 1908.

Poet-Painter of Holy Land

Mr. Tanner leans strongly toward religious themes, and has been referred to as "The poet-painter of the Holy Land."

One of his best known pieces, "The Raising of Lazarus," is owned by the French gallery of the Luxembourg, Rodman Wanamaker of Philadelphia owns his painting of "The Five Wise and Foolish Virgins," and other titles, such as "Christ Walking on the Water," "Mary" and "Daniel in the Lion's Den," serve to show the kind of subjects which have appealed most strongly to the painter.

Mr. Tanner is a member of the Paris Society of American Painters, the Société Internationale des Peinture et Sculpture, Paris, and the National Academy of Design, and has exhibited every year since 1895 in the Paris salon.

Dr. C. M. Tanner, pastor of Greater Bethel A. M. E. Church, 4200 Grand Boulevard, Chicago, is a brother of Henry O. Tanner, the painter. The late Bishop Tanner of Philadelphia, was their father.

Research for Primitive African Art

THE ARTICLE on primitive African Art presented in the last issue approached this newly discovered field with appropriate caution. There is about this Art an inescapable power and impressiveness,—a vast promise of rich yields. But it is recognized that the values which sustain it at this stage of knowledge about it are purely emotional ones. It is being appreciated before it can be understood. And for this reason it is most in danger of being unwisely exploited before it flowers. Springing up as it did with such sudden magnificence out of a network of ethnological contradiction it calls for a violent remaking of carefully set concepts about Negro capacity before it can be intelligently treated. The sophomoric attempts of amateurs to give it significance according to their own meagre light have as often been damaging as helpful. What is most needed, as has been pointed out by Dr. A. C. Barnes, who probably knows it best, is deliberate research by

students, preferably Negroes, who can do for this Art what the older scholars accomplished for Italian Art. If this is folk art there is a wealth of new material to be brought to light about Negro traits and capabilities. If there were old masters of this Art it ought to be possible to trace them, to mark with certainty the periods, and even to identify the stamp of the master's hand as Leonardo De Vinci's or Rembrandt's is known. The importance of such study is uncompromisingly expressed by Dr. Barnes in a note on these values in relation to Negro life:

"Negro art is so big, so loaded with possibilities for a transfer of its value to other spheres where Negro life must be raised to higher levels, that it should be handled with the utmost care by everybody. . . . It involves intellectual, ethical, social, psychological, aesthetic values, of inseparable interactions. It requires direct attacks on some of the best known men who have, without adequate equipment, promulgated sophistries that obstruct the reach of the goal. Among these obstructors are "scientists," "intellectuals," "critics," writers of international reputation. Chiefly they are exploiters, some deliberate, some unconscious. But any organized effort for a scientific study of the whole question will be successful only in proportion as these obstructors are analyzed into their ultimate values and eliminated from the field."

A. + - 1924

National Ethiopian Art Theatre

Ends First Season's Work

Plans on Foot to Buy Playhouse in Theatrical District

at Cost of \$500,000.

Amid enthusiasm for its achievements and hope and confidence for its future, the National Ethiopian Art Theatre, under the direction of Anne Wolter and fostered by the Harlem Community Theatre Organization, closed its work of the season and submitted proposals for a National Training School and Theatre at the 135th Street Library, on Thursday evening.

The theatre, as planned, will be located in the theatre district off Broadway and will cost \$500,000. The first hope was for a small building located in Harlem, but friends and sympathizers of the movement were so inspired that this idea was abandoned and the project accepted of purchasing in the heart of the greatest theatre district in the world.

In conjunction with the theatre there will be conducted a training school, which will continue to offer to Negroes in particular, but to persons of any race who wish to enroll, instruction in all dramatic arts, public speaking and diction, dancing and music.

The faculty next year will be the same as has just closed a successful season, having taught 450 students, and will consist of Negroes and white people, among whom are: Anne Wolter, Samuel B. C. Joseph, Walter Robinson, Philip Loeb, Yuki Yamakura, Kate V. Thompson, Daisy Tapley, Henry Creamer, Helen May Boxill, Mme. Fannibelle De Knight.

The National Ethiopian Art Theatre held its first classes on March 17 at the 135th Street Library and had an enrollment of 200, which rapidly increased to more than 450. At present there is a waiting list of about 250 who wish to join, but who, on account of the limited facilities at the disposal of the school, are forced to wait vacancies in the student body. The plans for the future will accommodate these and many others who may wish to join and who exhibit ability.

The members of the faculty render their services without compensation and do it out of the faith which they have that the people with whom they are working have vast and undiscovered artistic capabilities.

At the Thursday night meeting John S. Brown, President of the Harlem Community Theatre Organization, presented Chas. S. Gilpin, Wm. Pickens, Robt. W. Bagnall, James H. Hubert, Fred R. Moore, Wm. B. Harrison, all of whom made short talks, speaking in glowing terms of the work done.

PRAISE WORK OF TWO YOUNG IND. ARTISTS

Boys Enter Paintings in State Exhibits

By EVANGELINE ROBERTS

J. W. Hardrick, a native son of Indiana, and Hale Woodruff, who was born in Illinois, are two young men whose distinctive work bids fair to win for them recognition as national characters in the art world.

The Indianapolis Star commented in glowing terms of the early spring display at the Pottis gallery, which consisted of 18 paintings by Mr. Hardrick and Mr. Woodruff.

A short time before the exhibition opened a prominent educator of Indianapolis gave the artist six sittings, and as a result there was painted one of the best portraits that Mr. Hardrick has ever done. This life-size presentment won admiration for its excellence, as a likeness, and for its satisfactory handling of problems in portrait painting and is now displayed in New York. This talented young man won a scholarship for excellent work and has won prizes in Indiana, Ohio and Kansas state fairs. He is interested chiefly in portrait painting.

Displaying admirable artistry are the paintings done by Mr. Woodruff, who is attracted by landscape work

and imaginative compositions. One critic says: "This artist is gifted with a fine feeling for color and arrangement in design and pattern. He has a poetic interpretation which stamps his work with a force—something near the work by masters of landscape painting."



Hale Woodruff

rick. William Forsyth, the Hoosier master, under whom these young men have taken the greater part of their training, commending them for their excellent work, prophesied a brilliant future.

Future contributions of these artists are looked forward to with pleasant anticipation. The recognition they have won in such a distinctive line of endeavor assures them of a definite position in the world of art and with the opportunities for expansion and cultivation—unfathomed possibilities lie within their reach. May the hope of a future race lend them inspiration.

RACE ARTIST TO PAINT PORTRAIT OF RICH DONOR

Portrait Of Pierre S. DuPont To Be Unveiled At Dover Meeting.

GAVE RACE A MILLION

Delaware Race Group Will Honor Donor Of Colored School System In State.

Dover, Del., Nov. 12.—A Negro artist, Edward A. Harleston, will paint the portrait of Pierre S. DuPont, Delaware benefactor of Ne-

gro schools, which will be unveiled at a state testimonial meeting in Dover on December 5th.

This announcement was made this week by Mrs. Maud S. Thompson, president of the DuPont Testimonial Association, which has been organized to arrange a statewide public meeting at which the portrait will be unveiled.

To Honor Donor

The Du Pont Testimonial Association was organized, according to its officers, not only to give personal testimony of the appreciation of Delaware to the man who gave a million dollars to erect schools for Negroes, but to pass on to the country the spirit that has made Delaware public county schools for colored people the best in this country. Considerably more than a million dollars has been donated by Mr. Du Pont to Negro schools with the result that every building in the state is modern and up-to-date and completely equipped.

Not only this, but when the Delaware State Board of Education considered the proposition of building new schools for the whites and giving the old buildings to the colored people, Mr. DuPont objected, stating that any school not fit for white pupils was not fit for colored.

To Unveil Portrait

One of the features of the testimonial will be the unveiling of a portrait of Mr. DuPont by Harleston.

Mr. Harleston, whose home is in Charleston, S. C., is regarded as the leading portrait painter of the race. He was recommended to paint this portrait by Dr. W. E. B. DuBois, of the N. A. A. C. P. There will also be a program in which leading educators of the country will take part.

Those promoting the meeting include the following officers of the Du Pont Testimonial Association: Mrs. Maud S. Thompson, president, Wilmington, Del.; Marcellus Blackburn, Dover; J. Graham Scott, Millford; James M. Colburn, Sussex County; Mrs. A. C. Gibbs, secretary; W. H. Jenkins, Mrs. Blanche W. Stubbs, treasurer; Rev. J. M. Dickerson, Miss Anna Raikes, Rev. W. C. Thompson, Mrs. Carrie Pipes.

THE ONLOOKER

By A. L. JACKSON

TALENT REWARDED
THE position which young Elmer Campbell holds with the Dupont Publishing company as art director of the *Co-Ed*, a magazine of college wit and humor, is one that any white man would count it an honor and a privilege of a great future to hold. Campbell seems to be a natural born artist and cartoonist. His employers believe fully in him with belief in himself and his ability, and are enthusiastically about his ability he just went to it. More and more they are young, ambitious men who are picking and out of college. His courage and no duds to carry their savings into ability have won him a fine opportunity. Mr. Campbell evidently has the goods. More than that, he is of course, prompts us to commend

not (satisfied with the present look, but has set himself to secure more training and skill in his chosen field. Here is a young man who has not bemoaned the fate which made him what he is, but who has just gone ahead showing his wares and approving himself. At Chicago university he went out to make the culture to hold. Campbell seems to be a natural born artist and cartoonist. He asked nobody's permission, but His employers believe fully in him with belief in himself and his ability, and are enthusiastically about his ability he just went to it. More and more they are young, ambitious men who are picking and out of college. His courage and no duds to carry their savings into ability have won him a fine opportunity. Mr. Campbell evidently has the goods. More than that, he is of course, prompts us to commend

we ought to thank Providence for their fairness and breadth of vision